

**FILMS**

**RADIO**

**VIDEO**

**MUSIC**

**STAGE**

# VARIETY

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## PIX VS. TV SHOWDOWN BY 1952

### 'King' to Pay Off Cost by December; Two 'Pacific' Profits \$2,395,000

With attendance going along at absolute capacity and the huge advance sale remaining steady, "The King and I" will probably pay off the balance of its production cost by about the first week in December. Meanwhile, two companies of the other current Richard Rodgers-Oscar Hammerstein 2d musical, "South Pacific," continue to pile up record profits.

Backers of "King" received another \$90,000 installment last week on their \$360,000 investment, bringing the total payment to \$270,000 thus far. The production, which cost \$305,289 plus \$24,399 tryout loss, had earned an operating profit of about \$250,000 through last Saturday night (6). At its weekly capacity gross of \$51,700, the show is netting a little over \$10,000.

Several aspects of the "King" financial situation are notable. The production, capitalized at \$300,000, went over the budget, requiring a \$60,000 overall. Included in the astronomical production outlay were such items as \$124,346 for scenery, \$91,175 for costumes, \$58,941 for rehearsal expenses, \$28,858 for sundry production expense and, despite absolute capacity business, tryout losses of up to \$9,616 a week. An unusual phase of the show from an investment standpoint is that the backers get only 40% of the profits, instead of the conventional 50%.

The cost of building and painting (Continued on page 18)

### Ozark 'Walking Preacher' Suing KWK, Jock Newsome On 'Libel' Platter Airing

St. Louis, Oct. 9. Gil Newsome, disk jock at KWK, local Mutual outlet, and the station were jointly sued for \$80,000 damages in a suit filed last week in the local circuit court by the Rev. Guy Howard, Branson, Mo., "Walking Preacher of the Ozarks." The petition charges the minister's character was defamed when the controversial record "The Missouri Walking Preacher (With the Little Book in His Hand)" was played over the air.

The suit is similar to one recently tried in the local U. S. district court in which Rev. Howard was awarded \$3,125 damages in his \$320,000 suit against Capitol Record Distributing Co., over recording of the ditty. Newsome, who was a witness for the Capitol company, played the record while the jury was deliberating, "well knowing," the petition recites, that the "plaintiff claimed the record constituted libel against him and invaded his right of privacy." The petition also alleges that Newsome and the station exposed him to ridicule by broadcasting the recording of the song. That suit asks for \$10,000 actual and \$70,000 punitive damages for defamation and invasion of privacy.

### Dali to Make U.S. Gabfest Tour—'For the Publicity'

Salvador Dali, controversial modern painter, will make a lecture tour of the U. S. in February, for 14 or 15 dates, under auspices of the Columbia Lecture Bureau. First time any great contemporary artist of his calibre has gone into the gabfest field, Dali's tonsil-circuit trek is expected to result in quite a freak show. "I'm interested in the publicity," Dali frankly wrote his managers, "even though I make more money on painting."

Gala Dali, the painter's wife, often referred to as "the muse of the Paris surrealist school," will accompany her husband. Tour will be in the nature of a lecture-demonstration, with Dali doing sketches as he talks.

### 1,000,000 N. Y. Area Homes View Films On TV Every Nite

Every night in the week 1,000,000 homes in the New York television transmission area watch at least one feature film on their video sets, according to a special study of A. C. Nielsen figures.

These figures do not include viewing of live programs, films specifically made for television and western pix. It's also emphasized that some of the homes watched more than one feature film and that the data counts homes rather than individuals. In most cases more than one person in a family would be in the audience. Period (Continued on page 53)

### Paul Green on World Tour For Lectures on U.S. Life

Greensboro, N. C., Oct. 9. Playwright Paul Green and wife left their North Carolina home last week on a 26,000-mile world tour—all by airplane—that will take them to most countries of the Far East and Near East before they return to Chapel Hill around the middle of January.

Purpose of the tour, which is being sponsored by the General Education Board of the Rockefeller Foundation and the U. of North Carolina, is to acquaint the foreign countries visited with American education, culture and ways of life.

Green will lecture at various universities and before groups of government officials and writers. He will also hold many conferences with teachers and students.

### NEXT 6 MOS. TO TELL THE TALE

The next six months are expected to be the period of decision for the motion picture industry. Level of the boxoffice between now and next April is seen as the tell-tale on whether the film biz, as now constituted, can live side-by-side with television or whether the senior entertainment medium is slated for wholesale merger with its junior competitor.

In any case, of course, the gap between films and TV is recognized as bound to close somewhat. With video already manufacturing and chewing up miles of film footage every week, with theatres installing large-screen tele as fast as they can get sets, with Paramount and 20th-Fox in heavy TV investments, and United Paramount hankering to merge with the American Broadcasting Co., there can be little doubt that the contact between the two media is already getting fairly close-knit.

If the b.o., however, should fail during the coming winter to sustain the gains it has made in recent months, a wholesale realignment of film thinking vis-a-vis tele can be expected. In efforts to bolster profits and/or hedge themselves against further income losses, the majors can be expected to start looking for ways to jump into video with both feet.

Instead of the tentative eyeing of tele that's now going on, the big producing, distributing and exhibiting firms will undoubtedly be actively on the prowl for quick ways of hitching their wagons to (Continued on page 53)

### Unusual 'Return' Royalty Setup

"Point of No Return" Paul Osborn's dramatization of the John P. Marquand novel, involves an unusual author royalty setup. Instead of a straight split between the adaptor and original author, there is a sliding scale under which the latter's share increases as the gross goes up.

The total author royalty on the legit edition of the yarn will be a straight 10%. Osborn's end will be 7½% on the first \$5,000 gross, 6¼% on the next \$2,000 and 5% over \$7,000. That will leave Marquand 2½% of the first \$5,000, plus 3¼% of the next \$2,000 and 3% over \$7,000. There will be a slightly different split on the British rights and a 50-50 arrangement on the film and all other rights.

Henry Fonda, star of the play, will get a flat 10% of the gross against a \$1,500 guarantee, and director H. C. Potter will get 2½% until the production cost is regained, after which his royalty increases to 3%. The production is capitalized at \$100,000, with provision for 20% overall.

### Theatre Tele In Antitrust Jeopardy As Justice Dept. Sues Pro Grid League

#### British Using TV For 1st Time in Election

London, Oct. 9. For the first time TV is in use by the three major political parties in England as part of their General Election campaign. Each party has been allotted a 15-minute telecast on consecutive nights beginning next Monday (15).

Meantime, until the election is held on Oct. 25, the British Broadcasting Corp. has banned all political jokes on radio and TV. This is in line with general policy of impartiality.

### 100 Top ASCAP Writers Getting 56% of Income

Hollywood, Oct. 9. The mathematics of writer beefs against the 60-20-20 payoff plan of the American Society of Composers, Authors and Publishers was laid bare by proxy Otto A. Harbach last week when he disclosed at a membership meeting here that 100 of the top ASCAP cleffers are getting 56% of the royalty pay-offs. It's understood that the flow of coin to the upper brackets has resulted in less income for over 75% of the ASCAP writers, with only a small segment of the remaining 25% reaping a bonanza from the new distribution system.

Harbach said that the disproportion in the coin payoff stemmed from the Government's insistence that performances be the prime (Continued on page 56)

### 1st Int'l Telecast Set With Princess & Duke

NBC will put on the first international telecast next Monday (15), when Princess Elizabeth and the Duke of Edinburgh will get a coast-to-coast pickup in ceremonies from Windsor, Ont.

Davidson Taylor, public affairs chief for NBC, has completed arrangements for a half-hour show (10:45-11:15 a. m.) from the Government Dock at Windsor, featuring a 21-gun salute from the American shore, a display of Lake craft, the crossing of the harbor by the Governor of Michigan and the Mayor of Detroit in a yacht, and responses by the royal couple.

The microwave relay ceremonies will be telecast by a mobile unit which WWJ-TV, Detroit, will send over to the Canadian side. It will be relayed to Chicago and from that point transmitted both east and west.

Philadelphia, Oct. 9. Theatre televising of top sports events, the National Collegiate Athletic Assn.'s current experiment on college football TV and other systems which restrict the free televising or broadcasting of sports events were put in jeopardy via an antitrust suit filed by the Dept. of Justice here today (Tues.) against the National Professional Football League.

Suit, filed in Philadelphia Federal Court by Asst. Attorney-General H. Graham Morrison, asks an injunction against the league and its 12 member teams from continuing their present arrangement "through which radio and TV are so narrowly restricted." Of particular significance is the Government's contention that pro football is a "commodity" to which the public is entitled sans any restrictions whatsoever on AM or TV.

Morrison told VARIETY that the Government is seeking the action not only to aid the public but for the benefit of the radio and video industries as well. While no mention was made in the brief about theatre TV, the NCAA experiment, boxing, baseball, etc., it's believed that the action constitutes the Government's opening wedge against restrictions on TV or radio coverage of all sports. Questioned specifically about the NCAA, Morrison had no comment. He added, though, that "if we win this suit and if the shoe fits, then we'll follow it up."

Basis of the action is the National Pro Football League's constitution, which prohibits AM or (Continued on page 15)

### Catholic War Veterans And N.Y. Journal Force Weavers' Cancellation

First instance of an act being cancelled out of a New York case because of alleged leftist affiliations occurred last week when The Weavers were dropped before opening their scheduled two-week stand at the Iceland, N. Y. The incident followed protests by the Catholic War Veterans of America, Abe Goldstein, Iceland operator, declared that he felt he had to agree to the CWV demands because of threats to picket the spot. He said that he couldn't afford any such demonstrations.

Act had been set for the Iceland a couple of weeks ago, following which the CWV initiated the protest. Campaign was taken up by the N. Y. Journal-American with Howard Rushmore handling the story. It marked the second time in recent weeks that the Journal-American attempted to force a cancellation on an act. First one was on Sept. 9, when Jack O'Brian, Journal's radio columnist, protested against the appearance of Lena Horne on Ed Sullivan's "Toast (Continued on page 63)

## Gillette's Ripley: 50% of Video World Series Viewers Are Femmes

Mammoth audience witnessing the first coast-to-coast televising of the World Series now in progress may reap unexpected benefits for the baseball industry but, at the same time, will mean less to Gillette Safety Razor, the sponsor, than originally anticipated. Reason is that early ratings on the Series show the audience to be composed of at least 50% women.

Prime proponents of sports on TV such as Ned Irish, exec vicepres of Madison Square Garden, N. Y., have long contended that, while video might hurt the sports gate temporarily, sports will benefit in the long run via the creation of new fans. And, it's pointed out, if 50% of the TV audience for the Series comprises women, then it's to be expected that many of those are probably new baseball fans because of TV, who will eventually want to go out to a ballpark to see a game in person. By the same token, Gillette pitches its plugs mainly to the male audience, and so is getting less of that audience than anticipated.

Size of the audience, however, is expected to make the Gillette in- (Continued on page 38)

## WHAT DOES CY HOWARD DO IN SPARE MOMENTS?

Cy Howard, owner-producer of "My Friend Irma" and "Life With Luigi" series on CBS radio, both of which are due for televersions, will play one of the comedy leads in Billy Wilder's filmization for Paramount of the Broadway legler, "Stalag 17." He's also written a play, "The Prime of Life." In addition, Howard was the associate producer and wrote the original story and screenplay of "That's My Boy," the Dean Martin-Jerry Lewis starer.

Howard leaves N. Y. to return to the Coast today (Wed.). He had planned originally to go on to Europe, but a siege of virus plus the other commitments forced the return to L. A.

## STATEMENT OF THE OWNERSHIP, MANAGEMENT AND CIRCULATION REQUIRED BY THE ACT OF CONGRESS, OF AUGUST 24TH, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1909, AND JULY 2, 1946.

Of Variety, published weekly at New York N. Y., for October 1, 1951.

1. That the names and addresses of the publisher, editor, managing editor, and business manager, are:

Publisher—Variety, Inc., 154 W. 46th street, New York 19, N. Y.  
Editor—Abel Green, 154 West 46th street, New York 19, N. Y.  
Managing Editor—None.

Business Manager—Harold Erichs, 154 West 46th street, New York 19, N. Y.

2. That the owners are: Variety, Inc., 154 West 46th St., New York 19, N. Y.; Syd Silverman, 154 West 46th St., New York 19, N. Y.; Estate of Some Silverman, 154 West 46th St., New York 19, N. Y.; Estate of Some Silverman, 154 West 46th St., New York 19, N. Y.; Testamentary trust under the will of Some Silverman, deceased, for Harold Erichs, 154 West 46th St., New York 19, N. Y.; Testamentary trust under the will of Some Silverman, deceased, for Abel Green, 154 West 46th St., New York 19, N. Y.

3. That the known bondholders, mortgagees and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages or other securities are: None.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the months preceding the date shown above is: (This information is required from daily, weekly, semi-weekly and tri-weekly newspapers only.)

Harold Erichs, Business Manager.  
Sworn to and subscribed before me this 25th day of September, 1951.

Nathan Newman,  
Notary Public No. 31-8134400.  
My commission expires March 30, 1952.

## Geo. Brown (Ex-Par) Buys Palm Spgs. Hotel

Hollywood, Oct. 9. George Brown, ex-Paramount studio publicity chief, who has been dabbling in Coast realty the last two years, has added a hotel to his ventures. He and his wife, Katherine (KB), are now the owners of a \$150,000 Palm Springs hostelry, La Serena, which they will operate.

Brown built a home, which the William Bendixes now occupy in Van Nuys, and has been active in San Fernando Valley realty development.

## 'Kefauverized' Spenders Under Wraps, But B'way Reaps Series Harvest

Although the World Series and a heavy influx of visitors from Canada have loaded New York hotels and eateries, the really heavy spenders are missing. It's one of the by-products of the recent Kefauver investigations. The heavy-weight spenders from Miami, Las Vegas, Chicago, Cleveland, Detroit and elsewhere aren't in New York in force. They're trying to be as inconspicuous as possible.

Generally when these boys came in for the series, they let the bond-faces know they were in town. It's good business. Maybe when the N. Y. club operator is visiting their ballpark, he'll stop and linger at the green felt tables in their cafes. There's been extremely little exchange of these courtesies during this series.

There was virtual capacity at nearly every spot on the Stem, with such cafes as Copacabana, Versailles and Leon & Eddie's getting a heavy play from the outlanders.

The major beneficiaries of the influx were the new cafes that have cropped up in recent weeks. The Gilded Cage did the heaviest business since its preem several weeks ago. Spot had several near-capacity dinner shows. Sugar Hill, which opened Wednesday (3), did very well for the first week out.

The eastside spots are similarly hitting the heavy coin, with the Copa tips in that part of town. There has been an appreciable pickup in the dinner business. The late business has been taking care of itself by virtue of Joe E. Lewis' toppling. Versailles dinner business has been holding up handsily.

The Riviera, Ft. Lee, N. J., has also been helped by the heavy visitor traffic to New York. A natural drop was expected with Lena Horne's departure. Fact that there hasn't been a complete letdown in trade is attributed to the visitors. Sunday's (?) rain prevented overflow biz, but several spots reported comfortable houses.

## EDITH PIAF PIC SET IN U.S.-GALLIC TIE

Second French-American bilingual pic slated by the Walter Futter-Henri Diamont-Berger alliance will be an Edith Piaf starer, scheduled for production shortly after Jan. 1 at the Billancourt Studios, Paris. Group has just completed "The Amazing Monsieur Fabre," Pierre Fresnay starer, also in English and French dialog versions.

Jack Kirkland, who did the screenplay for "Fabre," will leave N. Y. for Paris tomorrow (Thurs.) to begin work on the script for the Piaf film. It will be based on "La Fille Elisa," Edmond Goncourt novel.

Futter, who announced plans for the production in N. Y., will hop to Paris around Jan. 1 to produce the film. Under the deal, Futter recovers the majority interest in the English version, with a small piece of the pic going to the Diamont-Berger French group. Latter takes the major share of the French version, with Futter acquiring a minority interest.

## Godfrey's Foundation

Washington, Oct. 9. Radio-TV star has created an Arthur M. Godfrey Foundation at American University here which will provide funds to train students in flying and other aspects of aviation. Foundation has put up a kitty for 30 scholarships, each giving 35 free flying hours for beginner and advanced students.

Godfrey will be one of the principal speakers Friday (12) at the 60th anniversary of the first public subscription to the University.

## Paris' New Season Entries Same As On B'way—Blah

Editor, VARIETY:

This may well be the last (the outside world ever hears of us) we have finally found a way to cover ourselves with oblivion if either of us lives to be 20, we shall never be able to live down the fact that we stayed in Cannes out of season. Regardless of what Gimbel tells Macy, nobody, but nobody, is in Cannes now. The place is as deserted as the beach at Coney on July 4. We're alone here except for 20,000 tourists and Jacques Fath. So deserted is the place right now that the liner Independence dropped anchor here at noon and was out of the harbor again before the clock finished striking 12. Despite rumors, this has nothing to do with the fact that Lois Andrews was on board ship and found that Farouk had left town. It is simple (and the word is used advisedly) reportage.

However, we thought you might (Continued on page 63)

## Hughes Joins Race On London Palladium Pic

Howard Hughes will be competing with a new British film production outfit in a race to lens a feature about the London Palladium. Hughes registered the title, "London Palladium," with the Motion Picture Assn. of America last week for a film to be made under his banner for RKO release. Palladium impresario Val Parnell will play a role in the film.

Hughes presumably plans to build his film around the Hollywoodites who've triumphed at the Palladium in recent years. Priority on the title he registered, incidentally, is held by another British outfit, Two Cities Films, which is also a signatory to the MPAA code. Two Cities registered the tag in 1948.

British promoters are John Mills, president, George S. Jeffrey, former United Artists sales manager, treasurer, and Guido Orlando, vicepres in charge of ad publicity. Idea is to get top talent to act coffee, and instead of salaries to receive an interest in the picture. Proceeds would go to a Palladium fund for destitute talent.

The three promoters are to share evenly in the profits. Title is to be "Mr. Palladium." Mills owns Les Ambassadeurs, Paris.

## Great Oakes From Legal Binges Grow

Greensboro, N. C., Oct. 9. Capt. John E. Oakes, acting chief of police, said that any gambling devices found at the Greensboro Fair will be promptly closed.

Under the law, he said, all games of skill are permissible, but games of chance are outlawed.

The dividing line, he opined, is basically one of how much control the player has over the game. If the skill of the player has little or no significance in the play, the game is illegal, said Oakes, and officers will close it.

Bingo is legal, he said, because a successful game depends largely on the alertness of the player.

## W-K's Bid to Oliviers

London, Oct. 9. Laurence Olivier and his wife, Vivien Leigh, have received a bid to star in "Victoria Regina," which the Jerry Wald-Norman Krasna unit will produce at RKO. He didn't indicate a decision.

Wald-Krasna have yet to disclose any official casting plans for their picturization of the Laurence Houseman play.

## This Week's Football

By MARTY GLICKMAN

(WGM and Paramount Newsworld Sportscaster)

| COLLEGE   |                 |      |
|---|-----------------|------|
| Games   | Selection       | Pts. |
| EAST  |                 |      |
| Army-Dartmouth  | Army            | 13   |
| Kaydets are going to get better with each start.                      |                 |      |
| Boston College-Fordham (Fri. nite)                                    | Fordham         | 6    |
| Roger Franz, Ram quarter, is the difference.                          |                 |      |
| Columbia-Yale   | Columbia        | 7    |
| Lion backfield of Price, Hansen, Toner and Wynott one of east's best. |                 |      |
| Cornell-Harvard   | Cornell         | 21   |
| Cantabs out of their class.   |                 |      |
| Syracuse-Illinois   | Illinois        | 19   |
| Syracuse okay, but the Illini one of nation's best.                   |                 |      |
| New York U-Rutgers  | Rutgers         | 13   |
| Rutgers deeper in every position.                                     |                 |      |
| Pennsylvania-Princeton  | Princeton       | 7    |
| Dick Kazmaier leads the Tiger to 16th straight.                       |                 |      |
| MID-WEST  |                 |      |
| Michigan-Indiana  | Indiana         | 7    |
| Lefty Lou D'Achille of Hoosiers Big Ten's best passer.                |                 |      |
| Iowa State-Kansas State   | Kansas State    | 13   |
| Kansas State a giant killer this season.                              |                 |      |
| Kansas-Utah   | Utah            | 6    |
| Utes are Wyoming's Rocky Mountain threat.                             |                 |      |
| Michigan State-Marquette  | Michigan State  | 20   |
| This will be Spartans' greatest year.                                 |                 |      |
| Minnesota-Northwestern  | Minnesota       | 7    |
| Gophers have lost to the best only.                                   |                 |      |
| Nebraska-Penn State   | Penn State      | 13   |
| Cornhuskers miss Bobby Reynolds sooo badly.                           |                 |      |
| Notre Dame-Southern Methodist   | Notre Dame      | 14   |
| The Fighting Irish are amazing and delighting every fan.              |                 |      |
| Wisconsin-Ohio State  | Ohio State      | 7    |
| Buckeyes fine even in losing to Michigan State.                       |                 |      |
| Iowa-Pittsburgh   | Pittsburgh      | 6    |
| Tom Hamilton doing a fine job at Pitt.                                |                 |      |
| SOUTH   |                 |      |
| Alabama-Villanova (Fri. nite)   | Alabama         | 13   |
| Crimson Tide will finally get to roll against a good Wildcat club.    |                 |      |
| Baylor-Arkansas   | Baylor          | 7    |
| Baylor Bears developing into southwest's dark horse.                  |                 |      |
| Auburn-Florida  | Florida         | 6    |
| Gators show good early form.  |                 |      |
| Duke-North Carolina State   | Duke            | 20   |
| After Tennessee, State will seem a breeze to the Blue Devils.         |                 |      |
| Georgia Tech-Louisiana State  | LSU             | 7    |
| LSU a pleasant surprise thus far.                                     |                 |      |
| Georgia-Maryland (nite)   | Maryland        | 14   |
| Jim Tatum has built a powerhouse at Maryland.                         |                 |      |
| Kentucky-Mississippi State (nite)                                     | Kentucky        | 7    |
| Wildcats can't lose them all.   |                 |      |
| Miami-Purdue (Fri. nite)  | Miami           | 6    |
| Purdue is sub-par this season.  |                 |      |
| Vanderbilt-Mississippi  | Vanderbilt      | 7    |
| Have to go with Commodores after Alabama upset.                       |                 |      |
| Rice-Navy (nite)  | Rice            | 13   |
| Navy still fumbling and bumbling with fine potential.                 |                 |      |
| Nevada-Texas A&M (nite)   | Texas A&M       | 24   |
| Just a breather for the Aggies.                                       |                 |      |
| North Carolina-South Carolina   | North Carolina  | 14   |
| Tarheels a thoroughly sound team.                                     |                 |      |
| Texas-Oklahoma  | Texas           | 14   |
| The Sooners have finally run out of gas.                              |                 |      |
| Tennessee-Chattanooga   | Tennessee       | 35   |
| Volunteers can name their own total.                                  |                 |      |
| Texas Christian-Texas Tech  | Texas Christian | 19   |
| TCU pointing for the bigger ones coming up.                           |                 |      |
| Tulane-Holy Cross   | Holy Cross      | 6    |
| Eddie Anderson has done a fine job at Cross.                          |                 |      |
| FAR WEST  |                 |      |
| Washington State-California   | California      | 21   |
| Golden Bears the class of the Pacific Coast.                          |                 |      |
| Colorado-Missouri   | Colorado        | 7    |
| Don Faurot's Mule is balky so early in the season.                    |                 |      |
| Southern California-Oregon State                                      | Southern Cal    | 13   |
| Trojans had a big win against Washington.                             |                 |      |
| Washington-Oregon   | Washington      | 20   |
| Odell's squad takes it out on the Beavers.                            |                 |      |
| Stanford-UCLA   | Stanford        | 7    |
| Game of the day on the Coast.   |                 |      |
| PROFESSIONAL  |                 |      |
| NY Giants-Chicago Cardinals   | Giants          | 10   |
| With Conerly and Rote healthy, Giants are great.                      |                 |      |
| Detroit Lions-Los Angeles   | Detroit         | 7    |
| This could be for the division title.                                 |                 |      |
| Chicago Bears-NY Yanks  | Bears           | 21   |
| Bears aren't what they used to be, but still good enough.             |                 |      |
| Green Bay Packers-Philadelphia  | Philadelphia    | 7    |
| Eagles are the early season surprise.                                 |                 |      |
| Pittsburgh-San Francisco  | Pittsburgh      | 10   |
| Steelers' defense too tough for the Forty-Niners.                     |                 |      |
| Cleveland-Washington  | Cleveland       | 7    |
| Skins can't get their offense untracked.                              |                 |      |
| Season's Record   |                 |      |
| Won, 61; Lost, 25; Ties, 2; Pct., .709.                               |                 |      |
| (Ties Don't Count)  |                 |      |
| * College games are held Saturday afternoon unless otherwise stated.  |                 |      |
| * Pro games on Sunday unless stated otherwise.                        |                 |      |
| * Point margins are estimates, not official odds.                     |                 |      |

## Kaye, Monica Lewis A Korea GI Teamup

Danny Kaye has volunteered for a four-week trip to Korea to entertain GIs under the auspices of USO-Camp Shows. He'll be accompanied by Monica Lewis. Whether there will be other talent in the Kaye unit hasn't been determined as yet. Kaye and Miss Lewis will start out some time next month.

Kaye has previously toured for Camp Shows. He and N. Y. Giant manager Leo Durocher were the first CS performers to play Tokyo, shortly after V-J Day.

## WW ON FIRST COM'L TV, GIVING BERLE AWARD

Walter Winchell made his first appearance on a commercially sponsored entertainment show last night (Tues.) on the Texaco Star Theatre, to present a Humanitarian Award to Milton Berle. Plaque was given Berle in recognition of his work on the recent marathon for the Damon Runyon Memorial Fund.

N. Y. Mirror syndicated columnist's other commercial venture was his work on the ABC election returns during the last Presidential balloting.



# 'H'WOOD FAILED US'—MOVIE TIME

## UA Profit for This Year Looms Closer as Foreign Red Is Wiped Out

Likelihood that United Artists will wind up the current year with a profit, after several years of deficits, appeared this week with the disclosure that the distrib's foreign department has overcome heavy losses and is now well in the black.

While UA has made strong domestic progress in recent months, the foreign operation had been in the red for about \$250,000 this year. This loss now has been wiped out and the prospect is that the company, foreign-wise, will show a profit of about \$100,000 for 1951.

In view of this, and barring unforeseen setbacks, proxy Arthur B. Krim and his pals in UA now figure to pocket, next February, the 50% of the UA stock held in escrow. A profit for the year means the stock ownership switches directly to Krim and his associates under terms of their deal with co-owners Mary Pickford and Charles Chaplin.

While the year is figured on a calendar basis, it will take until February to audit the company's books. More time than that would be required under normal circumstances, but Price, Waterhouse, the auditors, have been checking the UA finances on a month-to-month basis, instead of quarterly, thus determination of profit for the full year will mean only a month's delay after Jan. 1.

UA's windup of '51 with a profit would be a certainty, it's said, if there were a payoff in the anti-trust suit brought by the Towne.

(Continued on page 18)

## State Dept. to Announce Top Pic Aide in Germany Within 4 or 5 Weeks

Washington, Oct. 9. It will probably be another four to five weeks before the State Department announces the film industry figure who will be the top motion picture aide to General John McCloy, the U. S. Commissioner in Germany.

Among those well in the running for the post is Sol Wurtzel, but other names have not been disclosed. Several persons are being investigated under the routine security checkup, and when that is completed the choice will probably be made by McCloy, list from which to make his selection was submitted by the State Department.

A few weeks back, Arthur Kimball and Theodore Hayes, of the State Department's Division of German Affairs, went to Hollywood and huddled quietly with industry toppers to ask for candidates willing to take the job. They wanted a man with top Hollywood experience and connections who would be willing to serve under McCloy as a sort of overseer for the German film industry. They also asked for a second man who would be an executive-producer in providing entertainment and, at the same time, supply information to Germans.

One of the things presently holding up the decision is whether to have two separate jobs or to merge them under a single individual.

## Treasury Gets Help

Washington, Oct. 9. U. S. Treasury is borrowing a bullet from the book Hollywood wrote, in a unique preem launching a new bond-plugging documentary: "Main Street Defends America." The picture is set for an Oct. 25 unveiling at Las Cruces, N. M., scene of its location. The townfolk, with Treasury help, are using all the Hollywood props in exploitation.

Film itself was cut and edited on the Warner lot as a public service, being produced by George Jessel, who doubled as narrator. Army bombers from nearby White Sands Proving Grounds did the shooting.

## Goldwyn in N. Y. For 'Want You' Bally

Samuel Goldwyn, who arrived in New York from the Coast over the weekend, will be in New York about two weeks. Mrs. Goldwyn, now in France visiting Army Lt. Samuel Goldwyn, Jr., is expected back in the U. S. in time to return to the Coast with the producer.

Goldwyn is east primarily for publicity prior to release of his "I Want You." New York first-run also will probably be set up while he is in town.

## 4th Estate TV Seen 'Blocking' Theatre Video

Theatre television exhibitors have found a new opponent allegedly trying to halt their progress, and it's one they need—the newspaper. Exhibits charge that the papers which also own television stations consistently refuse to publicize any major sports event on which the theatres gain exclusive TV rights, presumably on the assumption that big-screen video competes with their stations.

Exhibits are reluctant to talk about the situation, for fear of reprisals by the papers. But they cite the case of an important daily in one city which carried not a line of publicity in its sports pages on a recent major fight which the theatres were carrying on TV. Exhibits claim, moreover, that some sportscasters on staffs of such

(Continued on page 4)

## SKOURAS ON SHUTTLE BETWEEN N.Y., ABROAD

Spyros P. Skouras, who flew back to N. Y. from Europe last week to attend 20th-Fox's special stockholders' meeting, planned out again Monday (8). Present junket, which will take him into the Near East and South Africa, is expected to keep him abroad until early November.

The 20th proxy arrived in Paris yesterday (Tues.) and will be in Rome later this week. There he'll pick up Mrs. Skouras, who remained abroad when he flew back to N. Y. last week.

At the end of the week, 20th topper heads for Athens for a visit, and then to Israel. He'll look over progress of 20th's construction of theatres in Haifa, Tel Aviv and Jerusalem. That's to be followed by a visit in Cairo, where the company is likewise building a new house.

Trip winds up with a hop to Johannesburg for meetings with 20th's distribution execs and exhibition affiliates.

## Korda to Accompany To U.S. for 'Outcast'

Sir Alexander Korda will accompany Carol Reed to the U. S. when the director arrives from England prior to release of his "Outcast of the Islands," produced under the banner of Korda. They are expected in New York the week of Oct. 22.

Also coming at that time are Sir Arthur Jarratt, topper of British Lion, Korda's distributing company, and Wilfred Moeller, B.L. controller. They'll huddle with Ilya Lopert, prez of Lopert Films, which distributes Korda pix in the U. S.

In addition to plans for "Islands," they'll discuss distribution of "Cry, the Beloved Country," which is also ready for release. Group will be in the U. S. about two weeks.

## FEW STARS, BUT TOURS SCORE OK

While the public appeared to be reacting enthusiastically to the "Movietime U.S.A." star tours this week, considerable edge was taken off the promotional drive by widespread exhib reaction that "Hollywood has let us down."

Many star names that the Coast promised in the first blush of enthusiasm for the "Movietime" tour idea failed to materialize. Great dearth of real stellar names had local committees fidgety and apologetic in light of extensive territorial activities they had planned.

Three areas were so unhappy with the players assigned them, they postponed or called off completely their participation in the drive. They were West Virginia, Salt Lake City and New Orleans.

Insufficiency of top names caused a last-minute and primary change in plans that also hurt the success of the drive. That was a switch from the original scheme of sending 46 touring groups of Hollywoodites to each of the state capitals. Instead, because of the thin spread, they were routed into 26 exchange cities and fanned out from there.

However, even that way some of the contingents were so lacking in real marquee names that side tours out of the exchange centers in some areas were cancelled or curtailed.

With exhibits for the first time in

(Continued on page 13)

## Weekly Filmgoers Up 3,000,000, Raibourn Tells Financial Men

Weekly theatre attendance is averaging 58,000,000 to 60,000,000, compared with less than 55,000,000 at the beginning of the current year, according to Paul Raibourn, Paramount v. p. and prominent industry economist.

Addressing the N. Y. Society of Security Analysts, Raibourn stated the outlook for the pic trade, "with or without television, has improved considerably." He told the group of Wall Streeters that factors on the plus side for the future include greater production, further use of color, three-dimensional pix, theatre TV and subscription TV using Hollywood product.

Raibourn gave his audience of

(Continued on page 13)

## Decca Dickers for Entire U Stock Of Blumberg; Report \$159,500 Price

### Roy Disney to Survey European Market

Roy Disney, prez of Walt Disney Productions, trained in to N. Y. from the Coast yesterday (Tues.) enroute to Europe. In a week or 10-day New York stay he'll confer with RKO foreign toppers concerning Disney distribution overseas.

Disney, who will be in Europe for six weeks to two months, will study the company's merchandising activities in the continental market as well as look over the foreign situation in general.

## FDR Biog to Give Mrs. R. \$25,000 Down Payment

Mrs. Eleanor Roosevelt will receive an initial payment reported to be \$25,000 when contracts are signed with Stanley Kramer with a few weeks for rights to a pic on Franklin D. Roosevelt. She also has an option to take an additional sum, understood to be \$50,000, as advance against her participation, the day that principal photography begins on the pic.

Aside from that, the former First Lady will be a partner in the profits of the film. No deal has yet been worked out between Kramer and Columbia, which will distribute, but there is a possibility that Col will agree to revise the terms of its Kramer contract for this one picture so that Mrs. R., Kramer and the distrib would share equally in the net.

Under Kramer's Col deal, he and the studio split 50-50 on profits after recoupment of production

(Continued on page 18)

### Paper Becomes Exhibit

Reville, S. D. Oct. 9.

The Reville Weekly Item, the town's only newspaper, has taken over the local theatre and is operating it.

It's the first instance hereabouts that a newspaper has become a film exhibitor.

## National Boxoffice Survey

First-Run Trade Continues Solid; 'David' No. 1  
Fifth Time; 'American Paris' 2d, 'Streetcar' 3d

Favorable fall weather and some strong new product will give the nation's first-run picture a bright hue this round. Consistently solid totals are being racked up even in the face of gripping radio-TV interest in the World Series.

For the fifth week in succession, "David and Bathsheba" (20th) is capturing first place nationally. It is being closely pressed by "American in Paris" (M-G) although Metro's musical tinter is playing in only three key cities covered by VARIETY this week. "American" will finish second, with a great boost from its smash initial round at the N. Y. Music Hall.

"Streetcar Named Desire" (WB) will wind up a strong third, repeating its smash showing of last week.

"Golden Horde" (U), first week out, is soaring to fourth spot in 13 key cities. "Millionaire For Christy" (20th) will capture fifth place while "Day Earth Stood Still" (20th) will be sixth. "Texas Carnival" (M-G), just getting out this stanza, will be seventh, with "Place in Sun" (Par) a big eighth.

"People Will Talk" (20th) is landing ninth while "Flying Leathernecks" (RKO) is getting 10th money. "His Kind of Woman" (RKO) and "Rhubarb" (Par) round out the Golden Dozen in that order.

Runnerup films are "Saturday's"

Hero" (Col), "Painting Clouds with Sunshine" (WB) and "Tales of Hoffmann" (Indie) in that continuity.

Besides "Horde," "American" and "Carnival," new entries likely to be heard from additionally in the future, a couple of other new pictures hint promise. "The Mob" (Col), which comes into N. Y. Paramount next week, raffles from average and good to mighty o' key dates this frame. "The River" (UA), nice in Boston, shapes seek in N. Y. "Crossroads" (Par) looks fair in Omaha and okay in San Francisco, but dull in Philly.

"Hotel Sahara" (UA), weak in Frisco, is hefty in Toronto. "Maggie Face" (Col) looms uneven currently but is rock in Chi. "Behave Yourself" (RKO) is not doing so well this round.

"Oliver Twist" (UA), fancy in N. Y., is rated hot in Washington. "Whistle at Eaton Falls" (Col), opening at N. Y. Victoria this frame, is okay in Pitt. "Warp" (Par), good in Louisville and Toronto, looks okay in Indianapolis.

"Jim Thorpe" (WB) is nice in Chi. "Bright Victory" (U) looms okay in Cleveland. "Happy Go Lovely" (RKO) shapes up well in Providence.

(Complete Boxoffice Reports on Pages 8-9)

In addition to acquiring the stock of William Goetz and Leo Spitz in Universal, Decca Records is also negotiating for virtually the complete holdings of proxy Nate J. Blumberg. Sale would not influence Blumberg's position as Universal's chief exec, but give Decca indisputable control of the company.

Arrangements are understood virtually consummated for acquisition by the record company of the 31,900 options on U stock held by Blumberg. Price reportedly is \$5 each or a total of \$159,500.

Options permit purchase of the shares from the U treasury at \$10 each, so Blumberg is getting the equivalent of \$15. That's the same as Decca is paying for the approximately 130,000 shares held by Spitz and Goetz. Options are good until April 1, 1954. Market price of U shares yesterday closed at \$13.

Combination of Spitz-Goetz and Blumberg holdings would give Decca better than 180,000 shares. In addition, the company headed by Milton R. Rackmil has been acquiring U stock in an undetermined amount on the open market.

(Continued on page 20)

## The South Aint Singin' In 'Dixie' Over Contest In Barbara Payton Tie-In

Exploitation trip by actress Barbara Payton through 20 southern cities this week in a tie-in with a "Miss Southern Belle" contest promoted by RKO, had exhibits in the towns skittish. They were fearful of possible bad public relations reaction as a result of recent Coast publicity in which Miss Payton figured with Franchot Tone and Tom Neal.

Nevertheless, there were no untoward incidents up to yesterday (Tues.) and considerable public interest and newspaper space apparently was garnered by the tour.

(Continued on page 15)

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DAILY VARIETY  
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# Smash 95G for 'Kon-Tiki' in 22 N.Y. Houses After RKO Nixes Chain Date

Indication of a further break from the traditional subsequent-run payoff system in the New York territory is seen in two developments during the past week. Most significant was the tremendous \$95,000 gross run up in seven days by "Kon-Tiki" in 22 sureseaters after RKO the pic's distrib. had nixed an RKO circuit booking because of refusal to give the pic top-half billing.

Second development was a furthering of the recent trend of speeding pix from Broadway first-run into the chains in New York. Latest to go that route is "The Well" (UA), which breaks this week directly from Loew's State to the Brooklyn Paramount, and then right onto the Loew's net.

"The Well" follows the scheme which United Artists tried a few months ago with "Fabiola," after it left the Victoria, and Columbia used with "Sirocco" when it came out of the Capitol.

"Kon-Tiki" not only rang up a surprisingly large gross in the week ending last night (Tues.), but earned holdovers in 17 of the 22 theatres. It was originally committed to more than one week in only six of the houses, the other 11 giving it added playing time as the result of holdover figures.

Result is a blow to the RKO and Loew's skins in New York, which traditionally take the pick of first-run product for two-day, three-day or four-day engagements. Top features play percentage and bottom half go at flat rentals.

With the "Kon-Tiki" example, it is expected that other distrib. with anything like a suitable pic for this type of payoff will skip the circuits in favor of a web of indie similar to that set up for the Sol Lesser film. That means that the two major chains will have to lib-

Continued on page 18

## F&M Appeals to Full FCC Membership On ABC-UPT Intervention

Washington, Oct. 9.

Turned down on its petition to intervene in forthcoming hearings on the proposed merger of the American Broadcasting Co. and United Paramount Theatres, Fanchon & Marco, theatre operators in Los Angeles and St. Louis, is appealing to the full membership of the Federal Communications Commission for permission to be a party in the proceedings.

Comdr. George Sterling denied a motion by F & M's counsel, Russell Hardy, to enter the case on grounds that the theatre company, not being a broadcast licensee, is not "a party in interest." Attorneys for ABC and UPT, joined by FCC staff counsel, opposed the F & M petition.

Hardy contends that it would be to the advantage of the Commission to hear from a theatre operator before deciding the ABC-UPT merger question and that F&M's testimony would put the case to the "acid test" of public interest. In answer to arguments that other exhibitors would want to intervene if his petition is granted, Hardy told Sterling that other theatre operators are "alarmed" to do so because they fear they'd get in trouble with sources of film supply.

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## See Holliday's Next As 'Happy Birthday'

Judy Holliday's next starrer reportedly will be "Happy Birthday," to be produced by Stanley Kramer for Columbia release. Kramer earlier this year acquired screen rights to the Anita Loos play, a Broadway hit of 1946-47, with Helen Hayes starring.

Miss Holliday is now before the cameras in "The Marrying Kind" for Col.

## DOS Limits Pix To Theatricals Via TV Restrictions

Unwillingness of David O. Selznick to sell his old pix to TV for local sponsorship in various territories is expected to result in a decision to restrict it to theatrical release. Selznick is now having a survey made for him of the potential income to be expected from tele on 13 major films which he owns.

Study by John R. Markey, former Coast video man, reportedly has disclosed that DOS could anticipate considerable revenue were he willing to allow divided or regional sponsorship. There are, however, few if any single sponsors prepared to pay a price the producer would find conducive to a TV sale.

Selznick is adamant against letting the pix, which include such items as "Rebecca," "Since You Went Away" and "The Paradine Case," be shown on anything but a national basis with appropriate hoopla. He feels multiple sponsorship would cheapen the films.

However, Markey believes that the only really large residual in such product lies in syndication. That's because local stations put higher values on the films than do the networks, since local operators by doing their own selling get their full time rate.

Markey has also been going into the practicality of chopping the pix into 15-minute or half-hour segments. Considerable difficulty is

## \$5,000 Theatre TV Unit Prepped by Skiatron

Hollywood, Oct. 9.

Rear Adm. T. J. O'Brien, Ret., a director of Skiatron Electronics & Television Corp., says Skiatron is perfecting a large screen for theatre TV which will be sold to theatres for \$5,000, about one-third the price now asked by RCA.

O'Brien, here to huddle with picture studio execs for product on the contemplated test for Skiatron's pay-as-you-view device, says the new model will be tested in November.

The exec says the Subscriber-vision device will be ready in December, and will be tested on WOR-TV, N. Y., as soon as the FCC greenlights it.

## 20th Revamps 4 Pix

Hollywood, Oct. 9.

Four pictures are back on the 20th-Fox lot for retakes and added scenes, with "Friendly Island," filmed last March, getting an extensive revamping requiring about three weeks.

Others recalled for extra filming are "The Pride of St. Louis," "Lydia Bailey" and "Fixed Bayonets."

## World Series Draws Interest Away From Big-Screen Video

With the World Series, from which theatre television is excluded, drawing the major sports interest this week, things were relatively quiet on the big-screen video front. Only five houses carried the Navy-Princeton football game Saturday (6) and, since the Series was available free to home viewers in all five cities, no exhibitor reported better than fair business.

Theatre TV Network has lined up the Yale-Columbia game in N. Y. this Saturday (13) but it's expected that football will not be hot enough to rate much attention at the boxoffice. As a result, exhibs don't expect their big-screen gridsrats to pay off for at least another week, and possibly two. It's not known at this time how many houses will sign on for Saturday's game.

Princeton-Navy contest was carried by the Boston Pilgrim; Stanley, Philadelphia; St. James, Asbury Park, N. J.; Guild Newsreel Theatre, N. Y.; and the National, Richmond. Game was also scheduled for houses in Binghamton, N. Y., and Providence but exhibs in those cities were unable to clear the necessary telephone lines.

Guild Newsreel house had its equipment installed at the last minute. Theatre had advertised it would have the game in advance and sold tickets for it. When it appeared as though it would not have the equipment in time, it refunded most of the advance orders. But the big-screen unit was finally delivered late Friday afternoon (3), permitting televising of the game Saturday.

## Dick Pitts Joins TOA

Dick Pitts, formerly editorial director of the Council of Motion Picture Organizations, has joined the Theatre Owners of America as executive assistant in charge of public relations and programming. Prior to going to COMPO, he was film editor and columnist with the Charlotte, N. C., Observer.

In disclosing Pitts' appointment, TOA executive director Gael Sullivan stated the move was made as a means of "implementing the declared national policy of TOA to strengthen its contact with the grassroots." Final plans for establishing six TOA regional committees throughout the country, he added, will be completed shortly, and Pitts will aid in organizing their programs.

## 4th Estate TV

Continued from page 1

newspaper-owned stations have admitted privately that they received orders to play down any big-screen TV events in their sportscasts.

Theatre TV proponents have already discovered that newspaper publicity on a major sports event is invaluable, so far as their grosses are concerned, even though the sports pages don't necessarily have to mention the theatre TV angle. Recent Willie Pep-Sandy Saddler fight, for example, created hardly a stir in many metropolitan newspapers, possibly because of the intense excitement over baseball, which was occurring simultaneously. Whatever the reason for the fight's sloughoff in the sports pages, it drew disappointing business both for the big-screen houses and for the RKO films of the bout.

### N. Y. to Europe

Richard de Rochemont  
Mrs. Sam Goldwyn  
Oscar Hammerstein 2d  
Jack Kirkland  
Goddard Lieberson  
Jean Louis  
Annett MacQuarrie  
Arthur Pincus  
Spyros P. Skouras  
Mills Ten Eyck

# Hot B.O. Pix Continue Tight Situation On B'way With Long Holdovers

## Anglo-U.S. Accord To Be Ratified Oct. 17

Anglo-American film agreement negotiated in London last July will be formally ratified by an exchange of letters in Washington Oct. 17.

Joyce O'Hara, acting head of the Motion Picture Assn. of America, will represent that organization and Ellis G. Arnall the Society of Independent Motion Picture Producers. Sir Frank Lee, permanent secretary for the British Board of Trade, will sign on behalf of the United Kingdom.

## Denver Fans See World Series TV, But in the Nick

Denver, Oct. 9.

Denver got theatre television Saturday (6) with a suddenness that nearly floored Harris and John Wolfberg, father and son, who had been trying to get authorization for two weeks to televise the World Series at the Broadway.

The Wolfbergs thought they were completely stymied in their efforts, when about half-an-hour before game time Saturday, Baseball Commissioner Ford Frick sent a wire telling them to go ahead. The phone company refused to accept the wire as authentic, and would not at once hook the Broadway onto the closed circuit that was serving the 90 receivers in the nearby Brown Palace and Commodore hotels.

The phone company paged Frick at the Saturday World Series game in New York, and immediately hooked up the Broadway so they could get the Series on the screen in the third inning. The theatre filled rapidly, at no admission prices, and will show the rest of the games. No admission will be charged, but it is necessary to get tickets from a Denver bank, thus keeping some of the mob away from the Broadway. The showing is of fine quality, with the figures large and giving it a life-like appearance.

With no home television in Denver, fans watching the sets in the hotels, serviced by a closed circuit,

(Continued on page 33)

## N. Y. to L. A.

- Pandro S. Berman
- Jack Broder
- Kay Campbell
- Larry Davee
- Hal Desfor
- Morey Goldstein
- Clarence Greene
- Sam Harris
- George Hornstein
- Cy Howard
- Lee Jones
- Rouben Mamoulian
- James Michener
- Allen Rivkin
- Joseph Santley
- Marvin Schenck
- Harold Schiff
- Carl Stanton
- Fred Thomas
- Richard Thorpe
- Lew Wasserman

## Europe to N. Y.

- Pamela Brown
- Max Bygraves
- Alec Coppel
- Irene Dunne
- Frank M. Folsom
- Peter Foy
- William Gargan
- Ken Giviger
- Dorothy Gish
- Ronald Howard
- Dorle Jarmel
- Eric Johnston
- Harry Koisner
- Georges Maurer
- Joseph H. McConnell
- Stephen Pallos
- Herman Shumlin
- Merrie Smith
- Dario Soria
- Earl I. Sponable
- Frank Tait
- Elizabeth Taylor
- Robert Taylor
- Bernie Zeeman

Continuing volume of unusually successful b.o. pix on Broadway has resulted in the tightest first-run booking situation in N. Y. in recent years. Lengthy holdovers at the big-money showcases appear constantly increasing in number, forcing some distrib. to settle for less desirable outlets or hold back on their releases.

Radio City Music Hall has been occupied by Metro almost to the exclusion of all other distrib. Hall so far this year has given only eight weeks to non-M-G pix, and it's apparent M-G will have the house for the balance of the year at least.

Paramount has had the Capitol tied up with "Place in the Sun" for the past six weeks, and the run is continuing. "David and Bathsheba" is still going at a hefty clip at the Rivoli after eight weeks, and there's no indication when this house will be available for another pic. "Streetcar Named Desire," which completed its third week last night (Tues.), is still drawing tremendous business at the War. Consequently the availability of this house for another film is not in sight.

Additionally, both the Cap and the Astor figure to be tied up for indefinite periods upon the dual preem of "Quo Vadis" at both spots on Nov. 8. Victoria, where the current tenant is Columbia's "Saturday's Hero," is slated for a con-

(Continued on page 15)

## Binford Orders 2 'David' Deletions

Memphis, Oct. 9.

Upon his announced finding that 20th-Fox's "David and Bathsheba" "misused and abused the Holy Bible," Memphis censor Lloyd T. Binford ordered two deletions from the film before it was permitted to open at Loew's Palace here. Cuts amounted to about five minutes.

Binford also blasted the film's producers, asserting "they have taken a Bible story and turned it into a farce by making Bathsheba a vixen and unfaithful wife when she had no way of defending herself against David, the King."

Binford disclosed a love scene and a dance sequence were ordered eliminated. He also directed some toning down of the advertising art-

## L. A. to N. Y.

- Richard Arlen
- Edward Arnold
- Lauren Bacall
- Nate J. Blumberg
- Budd Boetticher
- Humphrey Bogart
- Harry Carey, Jr.
- Kitty Carlisle
- Carleton Carpenter
- Rosemary Clooney
- Wendell Corey
- Broderick Crawford
- Roy O. Disney
- Ed Duffell
- Julius Epstein
- Philip Epstein
- Judy Garland
- Charles Gleit
- Sam Goldwyn
- Helen Grayco
- Sam Gruden
- Mike Hall
- William Hammerstein
- Moss Hart
- Bob Healy
- Cornwell Jackson
- Danny Kaye
- Stanley Kramer
- Dorothy Lamour
- Al Lerner
- Frank Loesser
- Andrew Marlon
- John McNulty
- Ralph Meeker
- Ray Milland
- George Morris
- Abe Olman
- Gail Patrick
- Romanos Brothers
- Sigmund Romberg
- Irene Sharaff
- John Shubert
- Hal Stanley
- Julie Styne
- Benay Venuta
- Vera-Ellen
- Card Walker
- Hal Wallis
- Charles Walters
- Harry Ward
- Pat Weaver
- Lester Welch
- Fred Wile



# 'BIDDING' BAFFLES EXHIBS, TOO'

## Distributors View Arbitration Unlikely With Myers' Tie-in On Bidding

While distributors frankly would like to see a system of arbitration set up to slow down the number of lawsuits with which they're hit, they view arbitration as a highly unlikely possibility. They think that Allied States Assn. pretty much ruled out the chance of establishing a system of settlements without courts when board chairman Abram F. Myers recently tied in arbitration with competitive bidding.

Distributors feel that on that basis Theatre Owners of America, Allied States exhibitor organization, will have little success later in the month with efforts to get Allied at its convention to go along with TOA on arbitration. As for TOA's avowed intention of making a solo try at a conciliatory system, even if Allied won't cooperate, distributors think it's not practical.

Their thinking is that arbitration as a system must apply to all exhibitors or none. However, they point out, there's nothing to stop any exhibitor who wants to, at any time, to ask for arbitration. No formal picture industry setup is required. All that's necessary is agreement of the two parties to arbitrate. Expense of the procedure is a major point involved, of course. Under the former industry system, distributors bore the brunt of the cost.

Counsel for the companies feel that if the exhibitor organizations are really serious about getting a national arbitration setup, they must agree to start with the lowest common arbitrable denominator. Distributors point to the Council of Motion Picture Organizations as an example. COMPO was able to get started only when every possible area of activity, except the most basic, was brushed away.

Further, it is said, the same statement made by RKO pres Ned E. Depinet about COMPO, when he assumed leadership of that organization, applies to arbitration. That is: "You must learn to crawl before you can walk."

(Continued on page 18)

## Lober to Take Over At UA Until Picker Can Set Col Release

Louis Lober, veteran foreign operations exec, is set to take over United Artists' foreign operations on a temporary basis. Lober, who joined the outfit as continental manager last summer, having switched from Warners, will handle the post until Arnold Picker is free to move into the spot.

Picker is now working out his employment pact with Columbia, where he's vice-president of the international department. Contract expires next fall, when he goes to UA under a deal already set. There's yet to be any indication Col will release him earlier.

Lober's future role with UA, following Picker's move, probably will be determined by the latter's own plans. There appears some possibility Lober may stay on as second in command.

## Jake Wilk Unloading Warners' Shelves Stories

Jake Wilk, for more than two decades eastern story chief for Warner Bros., is now reportedly working for the company on a commission basis. He is attempting to unload for WB some of the dozens of stories it has acquired over the years and which are now on its shelves. His remuneration is in the form of commission for each property sold.

After leaving his story ed post last spring, Wilk went to the Coast to handle the unloading job for the studio. He preferred the east, however, and now has returned to his headquarters in New York.

Efforts to turn story properties into cash is part of an overall effort by WB to liquidate all possible assets in preparation for divorce.

## Skouras a Sportscaster

Spyros P. Skouras, 20th-Fox press, played sportscaster at last week's meeting of the corporation's stockholders.

Recognizing the widespread interest in the opening game of the World Series, Skouras during the game announced the score from time to time.

## Col., 20th Looking To Continued Rise; Skouras' TV Hope

Reflecting the financial ups and downs of a large part of the industry, both 20th-Fox and Columbia issued financial statements within the past week on their downside the early part of this year and the upward trend which set in about mid-year.

Col wound up its fiscal year, ended last June 30, with a profit of \$1,498,000, equal to \$1.86 per share of common stock, compared with earnings of \$1,981,000, or \$2.58 per share, for 1950. However, the net take for the final quarter showed an improvement. The 13-week period ended June 30 resulted in earnings of \$531,000, or 71¢ per share, compared with \$526,000, or 69¢ per share, for the corresponding period in '50.

Col's operating profit (before taxes) was even more impressive. Gross profit reached \$1,011,000 for final quarter, up from \$900,000 in the '50 period.

Spyros P. Skouras, 20th's president, informed company stockholders at a special meeting in N. Y. last week that while the first half of this year was the "most unsatisfactory in the history of the company since I have been with you," 20th has been experiencing substantial gains since the third quarter began on July 1. Corporation had a consolidated net of \$1,071,000 for the first six months of '51.

In prospect for the third quarter, said Skouras, is a net of \$1,300,000. This would compare with \$1,912,000 for the corresponding '50 period, but the latter figure included \$876,000 in income from

(Continued on page 15)

## BRESLER PREPS 'JOEY' FOR HAYWORTH, KELLY

Hollywood, Oct. 9. Columbia handed Jerry Bresler production reins on "Pal Joey," with indications that it would be filmed as a costarrer for Rita Hayworth and Gene Kelly, who were teamed seven years ago in "Cover Girl."

Kelly had the title role in the original stage version of "Joey" on Broadway. Although he is a Metro contractee, Columbia has call on a Culver City player in return for the recent loanout of Broderick Crawford for "Lone Star."

## Ken Englund's Switch

Hollywood, Oct. 9. Ken Englund has rewritten his play, "A Deep Seductive Wound," which Julie Styne was to have produced on Broadway last season, into a screen play. It is making the rounds. Meantime Englund has just completed a dramatic episode for Metro's trilogy, "American Beauty" which Sidney Sheldon is producing.

Englund may do a cooperative western with George Marshall directing. They were affiliated with Bert Friedlob in "A Millionaire for Christy," the 20th Century-Fox "package" currently at the Roky, New York.

## MAJORS CLAIM 'NO SOLUTION'

Continued blasts by exhibitors recently at competitive bidding have further convinced them, distributors say, that theatremen have no more solution (than they have for the practice. Despite exhibitors' dislike for bidding, say major company sales chiefs, they have yet to come up with an adequate alternative.

Distributors determination to stick with the present scheme of film selling follows recent bitter beefs by Trueman Reinbusch and Abram F. Myers, leaders of the Allied States exhibitor association and by a whole bevy of speechmakers at the Theatre Owners of America convention in New York two weeks ago. Repetition of the same tune with even stronger overtones is anticipated at the Allied convention in New York at the end of the month.

Sales heads declare they've had members of their staffs analyze recent speeches and statements by exhibitor association toppers. Nowhere in them, they say, is there any alternative to bidding that is even practical let alone offering insurance to the distributors that they won't get sued by exhibitors who want product in competitive visual situations.

Company sales vps do not gain say that they are happy it's an auxiliary effect of bidding is to get them higher rentals in some situations. They repeatedly maintain, however, that that is a secondary angle to the fact that there seems to be no other way to handle competitive houses and keep out of law suits.

Exhibitor leaders recently have been citing to support their case the decision of Los Angeles Federal Court Judge Leon Yankovich in the Baldwin Hills suit. Court upheld the right of a distributor to choose his customer. On that basis, exhibitors

(Continued on page 15)

## RUSH U.S. PRINTS ON JAP WINNER; RKO TO DISTRIB

Tokyo, Oct. 2. Daisel Motion Picture Corp., producers of "Rasho-Mon," winner of the grand prize at the recent Venice Film Festival, is rushing out English-titled prints of the film for the American market. A distribution deal for the U. S. territory has already been set with RKO.

Daisel, incidentally, made a print with Italian captions especially for the Venice Festival. Story of the film is in 12th century Japan. It depicts a killing told through the eyes of three protagonists and then by an eye-witness. Critics at the festival rated the pic as a good U. S. art house prospect.

## UA Awaits Censor OK Before French Pic Deal

"La Ronde," French import now playing in L. A. and Washington, may wind up as a release by United Artists but on condition the film is passed by the N. Y. state censor board. Commercial Pictures, headed by Gaston Hakim, is presenting the pic in the U. S., and the indie outfit reportedly has approached UA with proposals for national release.

UA, however, while feeling the film is ideal for the "art" circuit, has adopted a hands-off policy until the N. Y. market is assured. Distributor, which already is well stocked with product, believes the time and effort which such a pic as "Ronde" demands would not be commercially feasible unless the important N. Y. outlets were figured in.

Film, which already has been turned down by the N. Y. board, but appeal from which is now being readied, would be the first undubbed foreign language ever handled by UA. It has subtitles in English. Distributor's interest stems from fact "Ronde" is drawing consistently strong returns in its limited U. S. dates so far and is unusually successful abroad.

## Report Hughes Adding to Holdings In RKO to Stalemate Proxy Fight

### N. Y. Report Backs Biz

Official support—at least from New York—for the industry's claim that Lite mag was wrong recently in its estimate that 3,000 theatres had closed throughout the nation came in the annual report last Friday (5) of New York City License Commissioner Edward T. McCaffrey. He said that in 1950 there were 241 picture houses licensed, a decline of only three from the previous year.

McCaffrey took cognizance of the pressure of television and other "economic forces" on films in his report to Mayor Impellitteri. He said in a brief survey that so far the industry had not been "materially affected."

## Rep Considering Prod. for Only TV, Yates Tells Court

Hollywood, Oct. 9

Republic has seriously considered devoting its entire production to telepix, prez Herbert J. Yates revealed on the witness stand in Federal Court, where he was the climactic witness for the studio in a suit brought by Roy Rogers to prevent selling, or leasing, to video of Rogers outers made at Rep.

Yates said the telepix activity has been mulled in view of exhibitor opposition and studio's desire to release backlog of pix to video. He added that Rogers' attorney, Frederic Sturdy, apprised of the possibility last February, suggested that Rogers get a share of any video revenue from old pix. Yates said he told Sturdy that rep owned Rogers' pix "lock, stock, barrel" and could do as it pleased with them, but latter said he doubted studio had video rights.

Yates said Rogers' manager, Art Rush had approached him with a pitch for a "new deal" which could permit Rogers to produce pix for video, without which he wouldn't renew with the studio.

"I told him I didn't believe Republic or Rogers' best interests were in trying to serve two masters," Yates also said he offered a deal whereby Rep and Rogers would co-finance Telepix for Quaker Oats sponsorship and Rogers would also make four theatrical pix annually. Rep would own the video and get share of merchandising profits. Rush, he said, called it a "reasonable offer" and said he'd consult Rogers, but Yates never got a reply.

Case is expected to wind this week.

## PAR IGNORES TOA BEEF ON H.O. OK FOR DATES

Despite objections raised by the Theatre Owners of America at its recent N. Y. convention against distributors' insistence on homeoffice approval on booking deals, Paramount this week further appeared adhering to the policy.

Film outfit has notified branches that all dates for "Detective Story" must be approved by the h.o. playdate department. Par's apparent aim is to insure against the film's being played by exhibitors at any but the choice weekend time.

Par followed this same policy with three pix now swinging into wide release. "Here Comes the Groom," "That's My Boy" and "Place in the Sun." Distributor's handling of these and some earlier releases drew squawks from the TOAers. Latter also attacked Warner Bros. releasing practices.

Fearing his control of RKO Pictures might be threatened via a proxy fight, Howard Hughes, who already owns 929,020 shares, equal to 24% of the total outstanding, has been increasing his holdings through open market purchases by N. Y. reps, according to Wall St. informants.

Hughes' buyup was said to be responsible for the heavy activity in the RKO Pictures issue over the last couple of weeks. The stock has been by far the leader among all film issues in trading volume, and among the leaders of all securities on the N. Y. Stock Exchange.

Information that Hughes suspects his control might be jeopardized came as a switch since main interest over past months has been in his theatre company holdings, also 24%. Alliance of N. Y. shareholders in the chain has been demanding substantial representation on the board of directors, and have yet to reach any agreement with the present board on resolving the issue.

While no individual or group is known to own or control film company shares sufficient in number at this time to outvote Hughes, N. Y. financial district sources said some uncertainty exists as result of an offer by a Boston syndicate to acquire a large block of shares of both RKO outfits. The offering price was said to be \$11. Stock has been running about \$4.87 1/2 for the pic shares, and \$4.62 1/2 for the theatres, or a total of \$9.50.

Identified with the Boston group was Serge Semenenko, v.p. of the First National Bank of Boston, and long active in film industry financing. The syndicate's offer is being made to individual stockholders, it's reported.

First appearance of rising activity in RKO film company trading (Continued on page 15)

## Tilted Scale, Policy Set for 'Vadis' In First Eight Dates

Tilted admission scales and operating policy for Metro's "Quo Vadis" have been set for the epic's initial eight dates, it was disclosed in N. Y. this week.

Film will open at six situations outside N. Y. on Nov. 20, with six uniformly tagged at 90c for morning and afternoon performances and \$1.50 for evening shows. Children's price will be 50c. Majority of the spots have a normal top of 85c.

"Vadis" dual-prems at the Capitol and Astor, N. Y., on Nov. 8, also with upper scales. Cap will charge \$1.20 during the day and \$1.80 in the evening, with the pic running on a continuous basis. House's regular high is \$1.50.

Astor goes from a usual top of \$1.50 to \$2.40 for the "Vadis" run, which will be on a two-a-day, reserved-seat policy. The \$2.40 maximum will be for evenings, with matinees set at \$1.50. There will be no special children's tickets.

In the outside N. Y. spots where "Vadis" is set to play, two different policies will be followed. The (Continued on page 13)

## Sutphen Argument To Be Heard by High Ct.

Washington, Oct. 9. Argument in the Sutphen Estates case will be heard by the Supreme Court later this week. Appeal by the Sutphen Estates is an outgrowth of the negotiated anti-trust decree of Warner Bros.

Sutphen, which owns the property of the New York Warner Theatre (formerly Strand), vainly sought permission to intervene in the Warner anti-trust case to protect its rights under a 99-year lease. Warner judgment makes no provision to protect the long-term Sutphen lease, in its provision of dissolution of the Warner Theatre chain.





# H'WOOD RIDES THE HIGH SEAS

## 20th Drops Plan to Eliminate Copy, Art Depts. After Guild Wrangling

Plans to drop its advertising art and copy departments have been abandoned by 20th-Fox, pub-ad chief Charles Einfeld said yesterday ("Tues."). Einfeld made the disclosure to a meeting of his department heads, but no official word has gone out to the Screen Publicists Guild, which has been battling the potential loss of 27 advertising jobs.

Plan 20th was considering was to shift the creative advertising activities to its agency. Abandonment, it is understood, will not influence the decision of ad manager Jonas Rosenfield to resign to go into other activities on his own. Einfeld's disclosure followed heavy picketing of eight Broadway theatres Monday (8) night by the SPG. Originally intended as a mass demonstration, pickets were forced by police to take positions in front of specific theatres rather than generalize their activities because of complaints by merchants on the street.

Union said yesterday that until it gets official notification from 20th it will not abandon plans for another mass demonstration Oct. 18 in front of a Broadway house, as yet unselected, showing a 20th pic.

Guild also added that until the official word comes, it will continue 15% assessments on salaries to build up a strike fund and that in any case, not relax efforts to obtain a new contract to replace the present one expiring at the end of next week.

## Copyright Lectures Affecting Show Biz Start in N.Y. Oct. 15

Copyright problems affecting most branches of show business will be probed in a series of free lectures scheduled to start next Monday evening (15) at the Federal Court House, Foley Square, N. Y. Sessions will be sponsored by a copyright institute set up by the Federal Bar Assn. of New York, New Jersey and Connecticut.

Initial lecture, to be held in Room 110 at the courthouse, will be given by Samuel W. Tannenbaum, of Johnson & Tannenbaum, His topic will be "Practical Problems in Copyright." On the following Monday (22) John Schulman, of Hays, St. John, Abramson & Schulman, will speak on "The Rights of Authors."

"The Law of Broadcasting" will be discussed on Oct. 29 by Joseph F. McDonald, chairman of the copyright committee of the Bar Assn. of the City of N. Y. and counsel to ABC. Herman Finkelstein, legalite for the American Society of Composers, Authors & Publishers, will take up "Public Performance Rights in Music and Performance Rights Societies" on Nov. 19.

"Business Practices in the Copyright Field" will be dealt with on Nov. 26 by Robert J. Burton, vicepres and counsel to Broadcast Music, Inc. Arthur E. Farmer, of Stern & Reubens, chairman of the UNESCO copyright committee of the American Bar Assn., speaks Dec. 3 on "The Perils of (Publishers) Pauline or the Peculiar Problems of Book Publishers Featuring Copyright, Obscenity, Defamation and Right of Privacy."

Final lecture scheduled in the series is that of Joseph D. Karp, member of Warner Bros.' legal department. He'll talk on "Copyright Litigation." Sydney M. Kaye, general counsel of BMI, will lead a forum discussion in connection with the lectures.

### Heads Princeton Outfit

Princeton, N. J., Oct. 9. Following four years with RKO-Pathé, Frank Mayer has joined the Princeton Film Center as production manager.

Another PFC addition is Iorace Schoppe, who'll be special sales representative.

## 'Sunset' Script Suit

Hollywood, Oct. 9

Stephanie Joan Carlson filed a plagiarism suit for \$950,000 and accounting of profits against Henry Ginsberg, Charles Brackett, Billy Wilder, D. M. Marshman and Paramount over "Sunset Boulevard."

She claims the film utilized the theme and characters of her manuscript, "Past Performance."

## Philly Exhib Sues to Balk Gambling Evidence In Raid on His Theatre

Philadelphia, Oct. 9

Maurice Felt, manager and owner of the Casino Theatre, has filed suit in Federal Court here against a West Philadelphia police captain and three patrolmen for allegedly staging a gambling raid on his film house without search or seizure warrants.

Named in the suit were Capt. Theodore Martin, and patrolmen John Neilson, Francis Homaza and Norman Youngblood all of the 42nd District, West Philly. Felt also asked the court that the district attorney and the superintendent of police be restrained from using evidence taken in the raid against him in the local courts.

Felt's petition said the police raided the Casino's projection and rewinding room June 30, and seized copies of racing forms, two slips containing the names of horses, a radio set and other paraphernalia and papers. Both Felt and another man, Sam Abrams, were held for the grand jury. Felt contended such action by the police without a warrant was in violation of his civil rights. Federal Judge J. Cullen Ganey will hold a further hearing on the temporary order restraining city authorities from using the evidence.

## ARK. PROMOTION PIC FAILS TO PAY OFF CAST

Hollywood, Oct. 9.

Cast and crew of "Seven Wonders," being produced at Cave Springs, Ark., voted unanimously to discontinue work and return to Hollywood over the weekend when coin was not forthcoming for their two-week payroll. Pic, produced by Liles Wonder State Motion Pictures, Inc., was designed to promote the state of Arkansas.

Understood more than \$20,000 is due workers plus several thousand for rental of equipment. Footage already shot will be edited and shown to investors, who'll be asked to pay off present debts and complete film in Hollywood.

Project, budgeted at \$70,000, was in financial difficulties before the troupers left Hollywood. Company had signed a contract with Screen Actors Guild, but the guild had not okayed it. A representative of the guild tried to stop the actors at the airport on Labor Day weekend, but was informed that some of them had already left by car for Cave Springs. As a result, SAG signed the pact so that it could represent them.

Troupe consisted of Ed Finney, production manager; Jo Graham, director; Frank Fox, assistant director, and Gloria Jean, Walter Kingsford, Lance Devro, Lisa Abbott, Gordon Hanson, Taylor Holmes, Thurston Hall and Louise Lorimer, players. The three last mentioned returned to Hollywood last week. The guild announced it would not pay for Miss Abbott's homeward trip because she is not a member. Players were paid up to Sept. 22 and have a week's shooting left.

Liles Wonder State lists Viva Ruth Liles as proxy. Edgar Brown, Russellville, Ark., newspaperman, is secretary, and George S. Neal, head of a Russellville bank, is treasurer.

## OPTIMISTIC ON EXPENSIVE PIX

With the bestseller book lists all currently water-logged, Hollywood appears to be in for a cycle of sea stories. It's a happy turning point for films, incidentally, since it is a dependable sign of reviving Hollywood affluence. Studios had been pretty much keeping away from sea yarns the past three or four years because they are inherently expensive to film.

Curiously, in top and runnerup positions in both the "Novels" and "General" lists of bestsellers in Sunday's (7) New York Times were sea books. Novels were headed by Herman Wouk's "Caine Mutiny" and Nicholas Monsarrat's "Cruel Sea." General list was led by Rachel Carson's "Sea Around Us" and Thor Heyerdahl's "Kon-Tiki."

As for films, "Caine Mutiny" was optioned a few months ago by Stanley Kramer, while "The Cruel Sea" was bought last week by Ealing Studios of London. "Sea Around Us" is popularly-told science on the wonders of the deep and not susceptible to filming. "Kon-Tiki," of course, is already in release, being 16m footage taken by the men who recount their story in the book of their ocean crossing on a raft.

Metro and Warner Bros. in the past few weeks have also bought sea yarns. M-G acquired a story of piracy, "Moon Fleet." Written by J. Meade Falkner, it was published in England years ago and more recently by Little, Brown in this country.

WB also dipped backward into the files for its buy. Book is "The Sea Chase" by Walter Geer, published by Harpers in 1948. It is the story of Nazis on a German freighter high-tailing it for home from South America at the beginning of World War II.

Both "Caine Mutiny" and "Cruel Sea" are also WW II yarns. "Caine" concerns a mutiny engendered by a psychopathic skipper on a destroyer-type craft, while "Cruel Sea" is about Atlantic convoys. In filming the latter, Ealing is planning to use film footage in the hands of U. S. and British governments. It was lensed from Nazi submarines as they torpedoed Allied ships.

Warners currently has in release "Capt. Horatio Hornblower," which it made in England and which is registering well at the b.o. Twentieth-Fox last spring released "U.S.S. Teakettle," later titled "You're in the Navy Now," which fared poorly.

## Goldwyn Wins Suit Vs. Ed Chodorov on Loan

Samuel Goldwyn Productions won judgment of \$4,634 in N. Y. Supreme Court last week against writer Edward Chodorov. Latter had defaulted on a loan.

Goldwyn advanced coin to Chodorov on the strength of a story idea he had submitted. Yarn never jelled, and the scribe allegedly made some repayments but then stopped.

### 'Lady' Pickets Withdrawn

Los Angeles, Oct. 9.

Picketing of Metro's "Kind Lady" at the Four Star Theatre was called off when the studio informed the Wage Earners Committee that it had owned the story property for 17 years and that Edward Chodorov, the cause of the picketing, is not receiving any royalties. He had been named as a Communist in testimony before the House Un-American Activities Committee.

Norman S. Smith, WEC proxy, agreed to withdraw the pickets rather than hurt private enterprise or any individual who was unknowingly associated with the reds, but he warned: "Such consideration will not be given to any studio or producer who releases a show that has been written by a Communist or followed the Communist line."

## Salesmen's Union Okays \$7 Wage Tilt; No Ill Feeling Toward Chi 'Insurgents'

Omaha, Oct. 9.

## 20th Holds Brando

Hollywood, Oct. 9

Twentieth-Fox picked up its option on Marlon Brando for another film—at \$125,000. His latest job on the Westwood lot was "Viva Zapata," for which he drew \$100,000.

Young actor's first picture, Stanley Kramer's "The Men," netted him \$40,000. His second, Warners' "A Streetcar Named Desire," brought him \$75,000, making a total of \$340,000 for four jobs.

## Kramer Overcoming Navy Objections To 'The Caine Mutiny'

With only two basic Navy objections remaining—and both easily overcome—Stanley Kramer unit is fairly certain it will send "The Caine Mutiny" into production. However, it will not be called "The Caine Mutiny" though the book has headed the bestseller lists for months. Navy objects to the word "mutiny." Pic, as a result, will probably be titled "The Caine Incident," or something like that.

Kramer acquired an option on the yarn some months ago. Deal gave author Herman Wouk \$12,000. He was to work with writer Stanley Roberts in getting treatment that would win Navy Dept. approval, in which event he would get an additional \$48,000 for the screen rights.

Second point to which the Navy registered objection was picturing as psychopathic the skipper of the ship about which Wouk has written his story. Navy has now indicated it will go for that if the captain is made a reservist rather than a regular Navy Annapolis man—as he was in the book. Wouk and Roberts are now making necessary adjustments to the treatment.

Book, because of its tremendous popularity, had attracted attention of numerous studios. They all laid off, however, as the result of Navy disapproval, since it obviously required service cooperation in providing ships to make the film. Kramer took a chance, however, to the extent of the \$12,000 option, which included Wouk's services in working on the treatment and serving as liaison with the Navy in getting it approved.

Yarn concerns a destroyer-type craft in the Pacific during the last war. Unrelenting autocracy of the captain causes virtual mutiny among the crew.

## FIDELITY LAUNCHES \$5,000,000 PROGRAM

Hollywood, Oct. 9

First of Fidelity's \$5,000,000 six-picture program was launched yesterday (Mon.) at Motion Picture Center, starting with "The San Francisco Story," costarring Joel McCrea and Yvonne De Carlo.

Program mapped out by Howard Welsh, producer, calls for a new picture every eight weeks, all for Warners release. Other properties lined up are "My Fine Feathered Friend," "Gardenia," "Lela Cade," "The Gentleman from Chicago" and "The Reluctant Bride."

## Lippert Awaits Word On Iran 'Helmet' Ban

Lippert-Productions won't appeal a ban on its film, "The Steel Helmet," in Iran until word is received from the company's rep there.

Press dispatches from Teheran said that Premier Mohammed Mossadegh barred "Helmet" as of Oct. 2 without explanation. Observers, however, noted that exhibition of the picture had been marked by several Communist demonstrations.

Colosseum of Motion Picture Salesmen ended a closed-door, two-day national convention here Sunday (7) by ratifying a wage agreement report submitted by its executive board and general counsel David Beznor. The approved report calls for a \$7 weekly salary increase plus \$1 per day expense hike as offered by the eight major distributors.

Those attending the conclave committed the group to raising \$100,000 for an emergency fund and gave the national administration a vote of confidence. It was also recommended that United Artists and Monogram be accorded the same contract as the agreement in effect with the other distributors. Formal inking of the deals will be done by Beznor in New York. He was also authorized to accelerate contractual negotiations with Lippert Productions.

A hot argument among 80 delegates from some 30 logs (locals) for a \$3 daily expense boost was finally smoothed with an okay of the \$1 raise. Beznor and outgoing proxy Harris Wynn said no consideration was given suggestions that the Colosseum should affiliate with any national labor organization.

Prior to the meet it was reported that the Minneapolis logs might hold out in favor of a higher wage offer, but the anticipated squawks failed to materialize. Previously the Chicago logs withdrew from the Colosseum in a huff, when it felt that wage negotiations with the distributors should have produced more than a \$7 weekly increase. Meantime, he approved \$1 expense hike brings up the salesman's daily allowance to \$9.

Convention delegates, who tabbed Atlanta as the site for the 1952 national meet, indicated that no hard feelings are held toward the insurgent Chicago logs. Anyone interested in returning to the fold, it was said, was free to do so.

Annual election saw Ross Williams, of Cincinnati, named Colosseum prez. Ted Mendenhall, Des Moines, first vicepres; William G. Bugie, Albany, second vicepres; Floyd Klingensmith, Pittsburgh, secretary, and Tom McKee, Oklahoma City, treasurer. They'll serve throughout the coming year. Zone vicepres and committeemen were also named.

## Duke of Edinburgh, London Tenter, Meets With Barker Wolf

Indianapolis, Oct. 9.

Marc J. Wolf, chief Barker of Variety International, will plane to Toronto Friday (12) to meet the Duke of Edinburgh. The Duke, whose attendance at Variety's mid-year conference in Toronto last week was prevented by King George's illness, expressed the desire to meet Wolf during the first day of his Canadian visit.

The Duke is a member of Variety's London Tent, which has helped with his favorite project, renovation of bombed-out playgrounds.

Wolf said he will go to Ireland to charter new Dublin Variety Tent Nov. 23, and then visit London tent for first time.

### Variety Int'l Mid-Year Confab

Toronto, Oct. 9.

With Marc Wolf, International chief Barker presiding, the Variety Clubs International held its 1951 mid-year conference at the Royal York Hotel here last week. Reports on various phases of the organization's operations were made by club officers.

Col. William McCraw briefed delegates on details concerning his recent trip in behalf of the Movietime, U. S. A. Texas campaign and urged all tents to take an active part in the National Movietime Drive. Manner in which the Toronto tent successfully launched its Variety village project was outlined by J. J. Fitzgibbons.

# Heat Hits L.A. Albeit 'Leathernecks'

## Boff at \$35,000; 'Horde' Fair 16G,

### 'Streetcar' Solid \$17,500 for 3d

Los Angeles, Oct. 9

Extreme heat here this stanza is furnishing a handy alibi for most new bills although "Flying Leathernecks" does not need one. This new John Wayne starrer shapes great in two theatres. Elsewhere the pace is generally slow with the exception of some holdovers. "Golden Horde" looks only fair \$16,000 in three houses. "How Could You Darling" is drab in one spot while "Kind Lady" is just okay in another one.

"Streetcar Named Desire" shapes solid \$17,500 in third round at the Beverly Hills. Second frame of "Earth Stood Still" is off to \$23,000 in five locations but still good. "Texas Carnival" looks mild \$16,000 in two houses, also second round. "Painting Clouds" is rated thin \$15,000 in second session for three spots.

#### Estimates for This Week

Los Angeles, Cines, Uplown. Loyola Wilshire (FWC): 2,097, 2,048, 1,719, 1,248, 2,296, 70-\$1.10. "Day Earth Stood Still" (20th) and "Dixie Jockey" (Mono) (2d wk) Off to \$23,000. Last week, sock \$37,400.

Hollywood, Downtown, Wilshire (WB): 2,756, 1,757, 2,344, 70-\$1.10. "Painting Clouds" (WB) (2d wk) Thin \$15,000. Last week, \$21,800.

Loew's State, Egyptian (UA): 2,404, 1,538, 70-\$1.10. "Texas Carnival" (M-G) (2d wk) Mild \$16,000. Last week, \$20,700.

Hillstreet, Pantages (RKO): 2,752, 2,912, 70-\$1. "Flying Leathernecks" (RKO) and "Roadblock" (RKO) Great \$35,000. Last week "Behave Yourself" (RKO) and "Big Gusher" (Col) (2d wk-6 days) \$16,400.

Los Angeles Paramount (F&M) (2,898, 60) "How Could You Darling" (Par) and "Cattle Queen" (UA) Scant \$6,000. Last week, "Rhubarb" (Par) and "Gene Autry and Mounties" (Col) \$8,700.

Hollywood Paramount (F&M) (1,430, 50) "Rhubarb" (Par) (2d wk) Oke \$6,500. Last week, \$8,500.

United Artists, Ritz, Iris (UA-FWC) (2,100, 1,370, 814, 70-\$1.10) "Golden Horde" (U) and "Pistol Harvest" (RKO) Fair \$16,000. Last week, "New Mexico" (UA) and "Secret Flight" (Indie) \$11,900.

Four Star (UA) (900, 70-90) "Kind Lady" (M-G) Okay \$5,000. Last week, "Five" (Col) (5th wk) \$2,000.

Fine Arts (FWC) (677, 80-\$1.50) "Place in Sun" (Par) (8th wk) Good \$5,300. Last week, \$5,700.

Laurel (Rosenberg) (846, \$1.20-\$2.40) "Tales Hoffmann" (Indie) (19th wk) Into 19th frame Monday (8) after steady \$3,800 last week.

Vogue, Globe (FWC) (885, 799, 80-\$1.50) "David and Bathsheba" (20th) (6th wk) Neat \$21,000. Last week, \$13,300.

Orpheum, Hawaii (Metropolitan-G&S) (2,215, 1,106, 60-90) "Show Business" (RKO) and "Iron Major" (RKO) (reissues) Small \$6,500. Last week, "His Kind Woman" (RKO) (5th wk-6 days) \$6,800.

Beverly Hills (WB) (1,612, 80-\$1.50) "Streetcar" (WB) (3d wk) Solid \$17,500. Last week, \$20,400.

## 'Hero' Leads Hub, Fancy \$26,000; 'Horde' Hotsy 14G, 'Arms' Dim 12G

Boston, Oct. 9

Although majority of downtown major spots have newcomers, biz this stanza is not too strong. "Saturday's Hero" at State and Orpheum is leading the town with nice figure. "Golden Horde" at Boston is very big. "Behave Yourself" at Memorial is not up to hopes, while "Force of Arms" at Met. and "Painting Cloud with Sunshine" at Paramount and Fenway are disappointing. "The River" at Beacon Hill on roadshow basis looks okay in second week and "People Will Talk" in third round at Astor is still satisfactory.

#### Estimates for This Week

Astor (B&Q) (1,200, 50-95) "People Will Talk" (20th) (3d wk) Nice \$9,000 after \$12,000 for second.

Beacon Hill (Beacon Hill, Inc.) (780, \$2.40-\$1.20) "The River" (UA) Holding okay at \$12,500 following neat \$13,500 for first.

Boston (3,200, 40-85) "Golden Horde" (U) and "This Is Korea" (Rep.) Surprisingly big \$14,000. Last week, "Lady From Texas" (U) and "Lisbon Story" (Indie) \$8,000 in 6 days.

Fenway (NET) (1,373, 40-85)

(Continued on page 20)

### Broadway Grosses

Estimated Total Gross  
This Week \$576,700  
(Based on 18 theatres)  
Last Year \$485,000  
(Based on 18 theatres)

## 'Horde' Sockeroo \$16,000 in Prov.

Providence, Oct. 9

With rain washing out World Series Sunday (7), downtown houses hit the jackpot for unexpectedly high take. Leading the list is Majestic's "Golden Horde," which shapes socko. Loew's State opened nicely Sunday (7) with "Saturday's Hero."

#### Estimates for This Week

Albee (RKO) (2,200, 44-65) "Happy Go Lovely" (RKO) and "Lili Marlene" (RKO) Fairly good \$10,000. Last week, Belvedere Rings Bell (20th) and Sailors on Leave (Rep.) same.

Majestic (Fay) (2,200, 44-65) "Golden Horde" (U) and "Leave It to Marines" (SG) Sock \$16,000. Last week, "David and Bathsheba" (20th) (2d wk) nifty \$10,000.

Metropolitan (Snider) (3,100, 44-65) "Hard, Fast, Beautiful" (RKO) (2d wk) and "Man With My Face" (UA) Nifty \$5,000 for three days. Stageshow opened Monday. Last week, "Passage West" (Par) and "Alice in Wonderland" (Indie) poor \$5,500.

State (Loew) (3,200, 44-65) "Saturday's Hero" (Col) and "Blackmail" (Indie) Opened Sunday (7). Last week, "People Will Talk" (20th) and "The Strip" (M-G) (2d wk) good \$11,000.

Strand (Silverman) (2,200, 44-65) "Crosswinds" (Par) Opened Monday (8). Last week, "Sunny Side of Street" (Col) and "Magic Face" (Col) NSG \$7,200.

State (Loew) (3,200, 44-65) "Saturday's Hero" (Col) and "Blackmail" (Indie) Opened Sunday (7). Last week, "People Will Talk" (20th) and "The Strip" (M-G) (2d wk) good \$11,000.

Strand (Silverman) (2,200, 44-65) "Crosswinds" (Par) Opened Monday (8). Last week, "Sunny Side of Street" (Col) and "Magic Face" (Col) NSG \$7,200.

## 'Carnival' \$10,000 Tops Mpls.; 'Horde' Hefly 8G

Minneapolis, Oct. 9

Grosses continue on drab side as public, with its attention diverted to sports and TV programs, seems to be drifting again. Matinees are very bad as a result of World Series on TV and radio airings of football games. Current product undoubtedly is a factor, although such current newcomers as "Day Earth Stood Still," "Texas Carnival" and "Golden Horde" apparently merit attention.

#### Estimates for This Week

Century (Par) (1,600, 50-76) "I've Always Loved You" (Rep) (reissue) Modest \$3,500. Last week, "David and Bathsheba" (20th) (5th wk) finished very profitable run at okay \$4,000 with \$1.20 top.

Gopher (Berger) (1,000, 50-76) "Day Earth Stood Still" (20th). Given fine campaign. Big \$8,000. Last week, "Little Egypt" (U) (2d wk) \$2,600.

Lycium (Nederlander) (1,900, \$1.20-\$2.40) "Tales of Hoffmann" (Indie) (2d wk) Just starting this (Continued on page 20)

## Cincy Fair; 'Carnival' Gay \$14,000, 'Highwayman' 7G, 'Earth' Good \$8,000

Cincinnati, Oct. 9

Trade generally at major stands this frame is moderate. Liveliest grosser is "Texas Carnival" at Albee. "Saturday's Hero" with an opening day kick by John Derek and Donna Reed, lines up okay at Palace. Other new bills off center are "Highwayman," "Day Earth Stood Still" and "Try and Get Me." "Earth" is best of lot. "Place in Sun" is a warm holdover at Capitol.

#### Estimates for This Week

Albee (RKO) (3,100, 55-75) "Texas Carnival" (M-G) Gay \$14,000. Last week, "Behave Yourself" (RKO) plus Saddler-Pep fight pix, \$12,000.

Capitol (Mid-States) (2,000, 55-75) "Place in Sun" (Par) (2d wk).

## 'Horde' Socko \$13,000, Port.; 'David' Lusty 18G

Portland, Ore., Oct. 9

Ace pix are bringing in plenty of coin to first-run houses this week. "David and Bathsheba" looks great at Orpheum with advanced prices. "Meet Me After Show" is good. "Golden Horde" shapes socko at Broadway.

#### Estimates for This Week

Broadway (Parker) (1,890, 65-90) "Golden Horde" (U) and "Bullfighter and Lady" (Rep.) Big \$13,000. Last week, "Cattle Drive" (U) and "Tall Target" (M-G) \$12,000.

Guild (Parker) (400, 65-90) "Lady Paname" (Indie) and "Satin Slippers" (Indie) So-so \$2,000. Last week, "Things To Come" (Indie) and "Man Could Work Miracles" (Indie) \$2,000.

Mayfair (Parker) (1,500, 65-90) "Cattle Drive" (U) and "Tall Target" (M-G) m.o. Good \$4,500. Last week, "Lost Continent" (Lip) and "G. I. Jane" (Lip) \$6,400.

Oriental (Evergreen) (4,000, 65-90) "Meet After Show" (20th) and "Texas Rangers" (Col) day-date with Paramount. Big \$6,000. Last week, "Here Comes Groom" (Par) and "According to Mrs. Hoyle" (Mono) (2d wk) \$5,800.

Paramount (Evergreen) (3,400, 65-90) "Meet After Show" (20th) and "The Texas Rangers" (Col) also Oriental. Good \$10,000. Last week, "Force of Arms" (Par) and "Pardon French" (UA) \$7,500.

United Artists (Parker) (880, 65-90) "The Strip" (M-G) Mild \$3,000. Last week, "People Against O'Hara" (M-G) \$6,500.

Paramount (Evergreen) (3,400, 65-90) "Meet After Show" (20th) and "The Texas Rangers" (Col) also Oriental. Good \$10,000. Last week, "Force of Arms" (Par) and "Pardon French" (UA) \$7,500.

United Artists (Parker) (880, 65-90) "The Strip" (M-G) Mild \$3,000. Last week, "People Against O'Hara" (M-G) \$6,500.

Paramount (Evergreen) (3,400, 65-90) "Meet After Show" (20th) and "The Texas Rangers" (Col) also Oriental. Good \$10,000. Last week, "Force of Arms" (Par) and "Pardon French" (UA) \$7,500.

United Artists (Parker) (880, 65-90) "The Strip" (M-G) Mild \$3,000. Last week, "People Against O'Hara" (M-G) \$6,500.

Paramount (Evergreen) (3,400, 65-90) "Meet After Show" (20th) and "The Texas Rangers" (Col) also Oriental. Good \$10,000. Last week, "Force of Arms" (Par) and "Pardon French" (UA) \$7,500.

United Artists (Parker) (880, 65-90) "The Strip" (M-G) Mild \$3,000. Last week, "People Against O'Hara" (M-G) \$6,500.

Paramount (Evergreen) (3,400, 65-90) "Meet After Show" (20th) and "The Texas Rangers" (Col) also Oriental. Good \$10,000. Last week, "Force of Arms" (Par) and "Pardon French" (UA) \$7,500.

United Artists (Parker) (880, 65-90) "The Strip" (M-G) Mild \$3,000. Last week, "People Against O'Hara" (M-G) \$6,500.

Paramount (Evergreen) (3,400, 65-90) "Meet After Show" (20th) and "The Texas Rangers" (Col) also Oriental. Good \$10,000. Last week, "Force of Arms" (Par) and "Pardon French" (UA) \$7,500.

United Artists (Parker) (880, 65-90) "The Strip" (M-G) Mild \$3,000. Last week, "People Against O'Hara" (M-G) \$6,500.

Paramount (Evergreen) (3,400, 65-90) "Meet After Show" (20th) and "The Texas Rangers" (Col) also Oriental. Good \$10,000. Last week, "Force of Arms" (Par) and "Pardon French" (UA) \$7,500.

United Artists (Parker) (880, 65-90) "The Strip" (M-G) Mild \$3,000. Last week, "People Against O'Hara" (M-G) \$6,500.

Paramount (Evergreen) (3,400, 65-90) "Meet After Show" (20th) and "The Texas Rangers" (Col) also Oriental. Good \$10,000. Last week, "Force of Arms" (Par) and "Pardon French" (UA) \$7,500.

United Artists (Parker) (880, 65-90) "The Strip" (M-G) Mild \$3,000. Last week, "People Against O'Hara" (M-G) \$6,500.

Paramount (Evergreen) (3,400, 65-90) "Meet After Show" (20th) and "The Texas Rangers" (Col) also Oriental. Good \$10,000. Last week, "Force of Arms" (Par) and "Pardon French" (UA) \$7,500.

United Artists (Parker) (880, 65-90) "The Strip" (M-G) Mild \$3,000. Last week, "People Against O'Hara" (M-G) \$6,500.

Paramount (Evergreen) (3,400, 65-90) "Meet After Show" (20th) and "The Texas Rangers" (Col) also Oriental. Good \$10,000. Last week, "Force of Arms" (Par) and "Pardon French" (UA) \$7,500.

United Artists (Parker) (880, 65-90) "The Strip" (M-G) Mild \$3,000. Last week, "People Against O'Hara" (M-G) \$6,500.

Paramount (Evergreen) (3,400, 65-90) "Meet After Show" (20th) and "The Texas Rangers" (Col) also Oriental. Good \$10,000. Last week, "Force of Arms" (Par) and "Pardon French" (UA) \$7,500.

United Artists (Parker) (880, 65-90) "The Strip" (M-G) Mild \$3,000. Last week, "People Against O'Hara" (M-G) \$6,500.

Paramount (Evergreen) (3,400, 65-90) "Meet After Show" (20th) and "The Texas Rangers" (Col) also Oriental. Good \$10,000. Last week, "Force of Arms" (Par) and "Pardon French" (UA) \$7,500.

United Artists (Parker) (880, 65-90) "The Strip" (M-G) Mild \$3,000. Last week, "People Against O'Hara" (M-G) \$6,500.

Paramount (Evergreen) (3,400, 65-90) "Meet After Show" (20th) and "The Texas Rangers" (Col) also Oriental. Good \$10,000. Last week, "Force of Arms" (Par) and "Pardon French" (UA) \$7,500.

United Artists (Parker) (880, 65-90) "The Strip" (M-G) Mild \$3,000. Last week, "People Against O'Hara" (M-G) \$6,500.

Paramount (Evergreen) (3,400, 65-90) "Meet After Show" (20th) and "The Texas Rangers" (Col) also Oriental. Good \$10,000. Last week, "Force of Arms" (Par) and "Pardon French" (UA) \$7,500.

United Artists (Parker) (880, 65-90) "The Strip" (M-G) Mild \$3,000. Last week, "People Against O'Hara" (M-G) \$6,500.

## 'Rhubarb' Hot \$17,000, Det.; 'Carnival' Big 12G, 'Woman' 20G, 'Show' NG 18G

### Key City Grosses

Estimated Total Gross  
This Week \$2,548,000  
(Based on 25 cities, 216 theatres, chiefly first runs, including N. Y.)  
Total Gross Same Week  
Last Year \$2,253,000  
(Based on 24 cities, and 196 theatres.)

## 'David' Mighty \$28,000, L'ville

Louisville, Oct. 9

Downtown biz looks to be hitting a strong stride this week, with cooler weather on tap. Rialto with "David and Bathsheba" and Mary Anderson with "Painting Clouds With Sunshine" teed off to big returns. Rialto should roll up a bumper total. Strand with "Warpath" and "Varieties On Parade" is perking considerably.

#### Estimates for This Week

Kentucky (Switow) (1,100, 45-65) "Peking Express" (Par) and "Mollie" (Par) Mild \$2,500. Last week, "Cyrano" (UA) \$4,000.

Mary Anderson (People's) (1,200, 45-65) "Painting Clouds Sunshine" (WB) Excellent \$8,000. Last week, "Whistle Eaton Falls" (Col) \$6,500.

Rialto (Fourth Avenue) (3,000, 75-90) "David and Bathsheba" (20th). Starting out in great fashion. With upped scale, should reach socko \$28,000. Last week, "Little Egypt" (U) and "Havana Rose" (Rep) \$11,000 at regular scale.

State (Loew's) (3,000, 45-65) "Kind Lady" (M-G) and "Mark of Renegade" (U) Yanked after three days, blah \$3,500. "Saturday's Hero" (Col) and "Sunny Side Street" (Col) opened Sunday (7) strongly. Last week, "Angels in Outfield" (M-G) and "Lady and Bandit" (Col) \$14,000.

Strand (FA) (1,200, 45-65) "Warpath" (Par) and "Varieties On Parade" (Lip) Perky \$5,000. Last week, "Scar" (UA) and "Try and Get Me" (RKO) plus Saddler-Pep fight pix, \$3,500.

Washington, Oct. 9

Mainstem biz is outriding double bill of World Series and record-breaking heat with at least two standouts. "Streetcar Named Desire," day-dating at both Warner midtown houses. Warner and Metropolitan, as well as at an uptown nabe, is smash. "One Woman's Story," hyped by double lure of singers Patti Page and Guy Mitchell on stage, shapes sock at Loew's Capitol. "People Will Talk," at Loew's Palace, is solid.

#### Estimates for This Week

Capitol (Loew's) (3,434, 44-90) "Millionaire Christy" (20th) plus vaude headed by Patti Page and Guy Mitchell. Thanks to lure of disk faves looks wow \$32,000. Last week, "Iron Man" (U) plus vaude, \$17,000.

Dupont (Lopert) (372, 50-85) "Oliver Twist" (UA) (6th wk) Hearty \$2,000 in final 3 days. Last week, \$5,000.

Keith's (RKO) (1,939, 44-80) "His Kind of Woman" (RKO) (2d wk) Nice \$8,000. Last week, sock \$14,000.

Metropolitan (Warner) (74-\$1.20) "Streetcar Named Desire" (WB) Smash \$17,500 in triple day-date run. Last week, "Texas Rangers" (Col) \$5,500 at regular scale.

Palace (Loew's) (2,370, 44-74) "People Will Talk" (20th). Solid \$18,000. Last week, "David and Bathsheba" (20th) (3d wk) \$17,000 at upped scale.

Playhouse (Lopert) (485, 44-\$1) "No Highway in Sky" (20th) (2d wk). Not living up to hopes, but still okay \$5,500. Last week, bright \$8,000.

Warner (WB) (2,174, 74-\$1.20) "Streetcar Named Desire" (WB) Striking \$30,000, with scale upped for run. Stays. Last week, "Here Comes Groom" (Par) (2d wk) \$13,000, above hopes at regular scale.

Trans-Lux (T-L) (654, 44-80) "One Woman's Story" (U) (reissue). Okay \$2,500. Last week, "Basketball Fix" (Indie) \$2,500.

Detroit, Oct. 9

"Rhubarb" is shaping nice at the Palma here this week. "Texas Carnival" looks bright at the Adams. "His Kind Woman" is okay at the Michigan but "Meet Me After Show" is way off the usual pace at the Fox. "Mr. Imperium" at United Artists is slow. "David and Bathsheba" is slipping in third round at the Madison.

#### Estimates for This Week

Fox (Fox-Detroit) (5,000, 70-95) "Meet After Show" (20th) and "Corky Gasoline Alley" (Col) Slim \$18,000. Last week, "Sunny Side Street" (Col) and Saddler-Pep fight pix plus Dagmar heading stageshow, \$40,000.

Michigan (United Detroit) (4,000, 70-95) "His Kind Woman" (RKO) and "Chain Circumstances" (Indie). Okay \$20,000. Last week, "Here Comes Groom" (Par) and "Four in Jeep" (UA) (2d wk) \$14,000.

Palma (UD) (2,900, 70-95) "Rhubarb" (Par) and "Tomorrow Another Day" (WB) Fine \$17,000. Last week, "Saturday's Hero" (Col) and "Lady and Bandit" (Col) \$18,000.

Madison (UD) (1,800, 90-\$1.20) "David and Bathsheba" (20th) (3d wk). Slipping to \$14,000. Last week, socko \$22,000.

United Artists (UA) (1,900, 70-95) "Mr. Imperium" (M-G) and "Bannerline" (M-G). Slow \$8,000. Last week, "Christy" (20th) and "Murder Without Crime" (Indie) \$7,000.

Adams (Balaban) (1,700, 70-95) "Texas Carnival" (M-G). Fast \$12,000. Last week, "People Against O'Hara" (M-G) \$7,000.

Baltimore, Oct. 9

Still no stepping up of trade in first-run area this round. "Millionaire for Christy" is drawing a good week at the Town while "Golden Horde" shapes trim at Century. "Saturday's Hero," at the Hippodrome, looks modest.

#### Estimates for This Week

Century (Loew's-UA) (3,000, 20-70) "Golden Horde" (U). Trim \$8,000 or near. Last week, "Angels in Outfield" (M-G) \$7,700.

Hippodrome (Rappaport) (2,240, 20-70) "The Mob" (Col). Opens tomorrow (Wed.) after week of "Saturday's Hero" (Col) did only \$8,200.

Keith's (Schanberger) (2,460, 20-70) "Darling How Could You" (Par). Starts tomorrow (Wed.) following week of "Mark of Renegade" (U) hit mild \$6,300.

Mayfair (Hicks) (980, 20-70) "Pick-Up" (Col). Opening tomorrow (Wed.) after dual bill of "Home Town Story" (M-G) and "Painted Hills" (M-G) did unexciting \$5,100.

New (Mechanic) (1,800, 35-\$1.20) "David Bathsheba" (20th) (4th wk). Held at \$6,000 after nice previous round slid to \$7,300.

Stanley (WB) (3,280, 25-75) "Place in Sun" (Par) (2d wk). Holding at okay \$7,500 after solid get-away \$12,400 in opener.

Town (Rappaport) (1,500, 20-65) "Millionaire For Christy" (20th). Good \$8,000. Last week, "Bitter Rice" (Indie) \$4,400.

David Wham \$25,000, Indpls.; 'Carnival' 11G

Indianapolis, Oct. 9

Turnstiles are humming at two



# Thorpe'-Roaring 20s' Rousing

## \$40,000 in Oke Chi; 'Carnival'-Vaude

### 44G, 'Face' Boff 19G, 'Talk' 13G, 4th

Chicago, Oct. 9.  
Loop first-run biz is improving this season over last, despite a definite mid-day slump during the World Series telecasts. Holdovers are displaying strong staying power while new bills are winning top dividends.  
Surprise boffo entry is "Maggie Face" and "Criminal Lawyer" with last \$19,500 at Roosevelt. "Jim Thorpe" (WB) and "Roaring 20s" revue package looks fine \$40,000 at the Chicago Oriental, with "Texas Carnival" and vaude show, is shaping big \$44,000.  
David and Bathsheba is still prime holdover with hefty total for fifth week at State-Lake. "Warpath" and "Sunny Side of Street" looks okay in second frame at United Artists. "Angelo, World third-weeker, is perky.

**Estimates for This Week**  
Chicago (B&K) (3,900; 98)—"Jim Thorpe" (WB) and "Roaring 20s" revue package. Looks nice \$40,000. Last week, "Here Comes Groom" (P&P) and Peggy Lee in person (2d wk), \$21,000.  
Grand (RKO) (1,200; 98)—"Rhubarb" (P&P) and "Roadblock" (RKO) (3d wk). Slow \$8,500. Last week, \$10,000.  
Oriental (Indie) (3,400; 98)—"Texas Carnival" (M-G) and all-vaude show. Solid \$44,000. Last week, "Angels in Outfield" (M-G) and Jane Powell onstage (2d wk), \$10,000.  
Roosevelt (B&K) (1,500; 55-98)—"Maggie Face" (Col) and "Criminal Lawyer" (Col). Boff \$19,000. Last week, "Big Carnival" (P&P) and "Passage West" (P&P) (2d wk), \$11,000.  
State-Lake (B&K) (2,700; 98-101)—"David and Bathsheba" (20th). 5th wk. Strong \$20,000. Last week, \$24,000.  
United Artists (B&K) (1,700; 55-98)—"Warpath" (P&P) and "Sunny Side of Street" (Col) (2d wk). Okay \$10,000. Last week, \$12,500.  
Woods (Essanay) (1,073; 98)—"Bright Victory" (U) opens today. Last week, "People Will Talk" (20th). 4th wk, wound up run yesterday (Mon.) with fast \$13,000. "Bright Victory" (U) bows today (Tues).  
World (Indie) (587; 80)—"Angelo" (Indie) (3d wk). Nice \$4,800. Last week, \$5,200.  
Ziegfeld (Lopert) (434; 98)—"Cloued Yellow" (Indie) (3d wk). Slow \$5,000. Last week, \$5,800.

# 'Earth' Solid \$19,000,

## Cleve; 'Carnival' Crisp

### 14G, 'Hero' Trim 13G

Cleveland, Oct. 9.  
Key houses here are having a showdown fight, with each running hefty product. "Day Earth Stood Still" is holding the lead for new play at Hipp. "Saturday's Hero" at Palace is not shaping as big as hoped for. "Texas Carnival" looks lively at State. Second round for "American in Paris" at Stillman is still great.

**Estimates for This Week**  
Allen (Warner) (3,000; 75-\$119)—"David and Bathsheba" (20th). 3d wk. Riding handsomely to \$9,000 after \$17,000 last stanza.  
Hanna (Hanna) (1,350; 112-\$3240)—"Tales of Hoffmann" (Indie) (4th wk). Final lap dropped to \$6,000, totaling \$32,000 for four-week roadshow run.  
Hipp (Scheffel-Burger) (3,700; 55-80)—"Day Earth Stood Still" (20th). Not sensational but hot \$19,000. Last week, "Ran All Way" (U). Satisfactory \$12,000.  
Ohio (Loew's) (1,244; 55-80)—"Place in Sun" (P&P) (m.o.). Good \$6,000 on third downtown week. Last week, "Captain Boycott" (Indie) and "Smugglers" (Indie) (re-run), \$4,000.  
Palace (RKO) (3,300; 55-80)—"Saturday's Hero" (Col). Kicking short of goal at \$13,000 despite personals by John Derek and Donna Reed opening day. Last week, "His Kind of Woman" (RKO), fine \$14,000.  
State (Loew's) (3,450; 55-80)—"Texas Carnival" (M-G). Lively \$14,000. Last week, "Place in Sun" (P&P) (2d wk), \$11,000.  
Stillman (Loew's) (3,700; 55-80)—"American in Paris" (M-G) (2d wk). Great \$19,000 or better following \$24,000 last chapter.  
Tower (Scheffel-Burger) (500; 55-80)—"Bright Victory" (U). Okay \$4,000 or better. Last week, "Never Can Tell" (U), \$3,500.

# Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.  
The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

# 'Earth' Rich 17G,

## St. Loo; 'Hero' 14G

St. Louis, Oct. 9.  
Trade is spotty at first-runs here this week. Rain Saturday and cold weather Sunday is blamed for slowing down turnstile activity. "Day Earth Stood Still" got top coin at the Fox, winding up its week last night (Mon.). Brightest newcomer looks to be "Saturday's Hero" at Loew's. "Millionaire For Christy" looks only mild at the Missouri. "Little Egypt" had a nice bally and started out with neat biz. "Fabiola" with upped scale is only fair.

**Estimates for This Week**  
Ambassador (F&M) (3,000; 60-75)—"People Will Talk" (20th) and "Painting Clouds" (WB). Good \$10,000. Last week, "Force of Arms" (WB) and "Flying Leathernecks" (RKO), \$9,000.  
Fox (F&M) (5,000; 60-75)—"Little Egypt" (U) and "Never Can Tell" (U). Opened today (Tues). Last week, "Day Earth Stood Still" (20th) and "Hurricane Island" (Col), solid \$17,000.  
Loew's (Loew) (3,172; 50-75)—"Saturday's Hero" (Col) and "Sunny Side Street" (Col). Nice \$14,000 or better. Last week, "People Against O'Hara" (M-G) and "Lady and Bandit" (Col), \$11,000.  
Missouri (F&M) (3,500; 60-75)—"Millionaire for Christy" (20th) and "Disc Jockey" (Mono). Mild \$12,000. Last week, "Painting Clouds" (WB) and "Happy Go Lovely" (RKO), \$14,500.  
Pagant (St. L. Amus) (1,000; 90-\$120)—"David and Bathsheba" (20th). (2d wk). Perked up to \$5,000 following \$4,000 first stanza on moveover from the St. Louis.  
St. Louis (F&M) (4,000; 75-90)—"Fabiola" (UA). Fair \$6,000. Last week, "Journey Into Light" (20th) and "The Guest" (20th), \$11,500.  
Shubert (Indie) (1,500; 60)—"Tokyo File 212" (RKO) and "Roadblock" (RKO). Good \$4,000. Last week, "Fury of Congo" (Col) and "Lion Hunters" (Mono), \$3,500.

# 'WOMAN' TRIM \$7,000,

## OMAHA; 'HORDE' FAT 5G

Omaha, Oct. 9.  
The World-Series is cutting into grosses somewhat over the weekend. One theatre even had a TV set in the lobby and asked fans to come in. Others had radios blasting away. Inside the houses there were many empty seats at matinees. "People Will Talk" will get top coin at Paramount, but "Golden Horde" at State and "His Kind of Woman" at Brandeis loom comparatively as strong, former being in for a sock session.

**Estimates for This Week**  
Paramount (Tristates) (2,800; 26-70)—"People Will Talk" (20th). Fine \$10,000. Last week, "Cyrano" (UA), \$8,000.  
Orpheum (Tristates) (3,000; 16-70)—"Crosswinds" (P&P) and "Molly" (P&P). Mild \$9,000. Last week, "Rhubarb" (P&P) and "China Corsair" (Col), \$9,000.  
Brandeis (RKO) (1,500; 16-70)—"His Kind of Woman" (RKO). Trim \$7,000. Last week, "Jim Thorpe" (WB) (2d wk) and Saddle-Pep fight pic, \$8,200.  
Omaha (Tristates) (2,100; 16-70)—"Mark of Renegades" (U) and "Eye Witness" (UA). Oke \$7,500. Last week, "Peking Express" (P&P) and "Casa Manana" (Mono), \$6,500.  
State (Goldberg) (865; 25-75)—"Golden Horde" (U). Rich \$5,000 or near. Last week, "Angels in Outfield" (M-G) (2d wk) and "Pier 23" (Lip), \$4,000.

# K.C. OFF; 'HORDE' MILD

## 14G, 'WOMAN' OKAY 9G

Kansas City, Oct. 9.  
Moderate lull prevails in picture biz here this week. "His Kind of Woman" at the Missouri is satisfactory but "Crosswinds" at Paramount looks modest. "The Mob" at Midland is barely average. "Golden Horde" looks medium in 4 spots. Heavy rain over weekend hurt traffic.

**Estimates for This Week**  
Kimo (Dickinson) (504; \$120-\$240)—"Tales of Hoffmann" (Indie) (3d wk). Holding high at \$3,500, big money for this house. Last week, same.  
Midland (Loew's) (3,500; 50-69)—"The Mob" (Col) and "Assassin for Hire" (Indie) with Broderick Crawford making two appearances opening day. Average \$10,000. Last week, "Saturday's Hero" (Col) and "Big Gusher" (Col), \$11,000.  
Missouri (RKO) (2,850; 50-75)—"His Kind of Woman" (RKO) and "M. Col." Okay \$9,000. Last week, "Jim Thorpe" (WB) and "Roadblock" (RKO) with Saddle-Pep fight pic, \$8,500.  
Paramount (Tri-States) (1,900; 50-69)—"Crosswinds" (P&P). Moderate \$8,000. Last week, "Rhubarb" (P&P), \$10,000.  
Tower, Uptown, Fairway, Granada (Fox, Midwest) (2,100; 2,043; 700; 1,217; 50-75)—"Golden Horde" (U) and "Yes Sir, Mr. Bones" (Lip). Medium \$14,000. Last week, "Day Earth Stood Still" (20th) and "Varieties on Parade" (Lip), \$18,000.

# 'Sun' Bright 17G,

## Pitt; 'Whistle' 7G

Pittsburgh, Oct. 9.  
Telecasts of World Series are cutting into afternoon trade all over town, and biz generally is down again except at Penn where "A Place in the Sun" has caught on. Fine notices and word-of-mouth are likely to win this one a holdover. "His Kind of Woman" is very disappointing at the Stanley. "Whistle at Eaton Falls" at Harris also is not up to hopes. "Streetcar Named Desire" is holding okay at Warner.

**Estimates for This Week**  
Fulton (Shea) (1,700; 50-85)—"Prowler" (UA) and "Hoodlum" (UA). House got in a good week-end and may do good \$6,500. Last week, "People Will Talk" (20th) (2d wk), over \$6,500.  
Harris (Harris) (2,200; 50-85)—"Whistle at Eaton Falls" (Col). Only thing saving this is sale of nearly 7,000 duets in advance to industrial plants, result of a good advance campaign. Will get okay \$7,000 or near. Last week, "David and Bathsheba" (20th) (3d wk), \$9,000.  
Penn (Loew's) (3,300; 50-85)—"Place in Sun" (P&P). Rave notices and word-of-mouth probably will build this one into holdover. Looks fine \$17,000 or better. Last week, "People Against O'Hara" (M-G), \$10,000.  
Stanley (WB) (3,800; 50-85)—"His Kind of Woman" (RKO). Disappointing at \$10,000. Last week, "That's My Boy" (P&P) (2d wk-6 days), \$9,000.  
Warner (WB) (2,000; 65-\$125)—"Streetcar Named Desire" (WB) (2d wk). Holding up very well at \$17,000. Last week, sock \$25,000.

# Heat Clips Frisco But

## 'Streetcar' Terrif 26G,

### 'Horde' Golden \$14,000

San Francisco, Oct. 9.  
Heat is sloughing biz on Market Street here this stanza. Despite this "Streetcar Named Desire" is soaring to terrific total at the small St. Francis. "Golden Horde" looms pleasing at Orpheum. "An American in Paris" still is big in second Warfield session. Otherwise, takings are largely disappointing.  
**Estimates for This Week**  
Golden Gate (RKO) (2,850; 60-85)—"Behave Yourself" (RKO). Thin \$12,500. Last week, "His Kind of Woman" (RKO) (2d wk), \$10,000.  
Fox (F&M) (4,651; 60-95)—"Day Earth Stood Still" (20th) and "No Question Asked" (M-G) (2d wk). Off to \$3,500 in 3 days. Last week, sock \$24,000.  
Warfield (Loew's) (2,656; 60-85)—"American in Paris" (M-G) (2d wk). Big \$28,000. Last week, \$40,000.  
Paramount (P&P) (2,646; 60-85)—"Crosswinds" (P&P) and "Havana Rose" (Rep). Oke \$14,000 or near. Last week, "Jim Thorpe" (WB) and (Continued on page 20)

# World Series No Bar to B'way B.O.;

## 'American' Smash \$158,000 in Bow,

### Josie Ups 'Christy,' 112G, H.O.s Big

Despite competition from radio and TV coverage of the World Series, and the games themselves in N. Y. Broadway first-run business is very big this stanza. Crisp autumn weather and three new bills, with a nice assist from a rainy Sunday 7, are contributing to the solid trade. Tipoff on the strong boxoffice tone is the number of extended-run films still doing smash business.  
Setting the pace is "American in Paris" with stagework, which is heading for smash \$158,000 in initial week at the Music Hall. It gave the Hall its biggest single night's trade last Friday.  
Josephine Baker on stage, is boosting "Millionaire for Christy" to sock \$112,000 in first week at the Roxy. With the Sonys and Pat Henning backing her on the stage, Miss Baker obviously is the main draw the film being given short shrift by most of the crits. "Journey Into Light" looks only okay with \$14,000 at the Globe despite plugging of the "Skid Row" angle of the pic.

Big third weeks were racked up by both the Warner and Paramount. Latter with "Flying Leathernecks" and stagework headed by Louis Prima band and Tony Bennett wound up third stanza last night (Tues.) with \$60,000. "Streetcar Named Desire" completed its third week with \$60,000 or a bit under at Warner.  
Strongest long-run is "David and Bathsheba" with a sock \$30,000 for the eighth round at the Rivoli. Running neck-and-neck is "Place in Sun" which finished its sixth frame last night (Tues.) with a solid \$31,000 at the Capitol.

Third week of "Here Comes Groom" dipped to around \$19,000, nice at the Astor. "Day Earth Stood Still" held strongly at \$20,500 for third round at the Mayfair. "The River" continued amazingly sock at \$13,400 for fourth stanza at the Paris while "Oliver Twist" got a fancy \$8,400 in its 10th week at the Park Avenue. Both are continuing.  
**Estimates for This Week**  
Astor (City Inv.) (1,300; 55-\$150)—"Here Comes Groom" (P&P) (3d wk). Still doing nicely with \$19,000 or near after big \$23,000 for second round.  
Bijou (City Inv.) (589; \$120-\$240)—"Tales of Hoffmann" (Indie) (28th wk). The 27th session ended last night (Tues.) still was in the chips at \$11,000 after great \$10,500 for 26th week.  
Capitol (Loew's) (4,820; 70-\$150)—"Place in Sun" (P&P) (7th-final wk). Sixth round ended last night (Tues.) continued big with \$31,000 after \$40,000 for fifth week. Stays on.  
Criterion (Moss) (1,700; 50-\$180)—"Maggie Face" (Col) (2d wk). Initial holdover round ended next Friday (12) is sliding to around \$9,000 after mild \$13,000 for opening week. "Mr. Imperium" (M-G) opens Saturday (13).  
Globe (Brandt) (1,500; 50-\$120)—"Journey Into Light" (20th). First week ending today (Wed.) looks just okay \$14,000 or close. In ahead, "Rhubarb" (P&P) (5th wk), \$12,500.  
Mayfair (Brandt) (1,736; 50-\$120)—"Day Earth Stood Still" (20th) (4th wk). Third frame ended Monday (8) held strongly with \$20,500 after \$27,000 for second round.  
Paramount (P&P) (3,664; 70-\$180)—"Flying Leathernecks" (RKO) plus Louis Prima orch. Tony Bennett topping stage bill 4th-final wk. Third session ended last night held to big \$60,000 after smash \$80,000 for second week. "The Mob" (Col), with Frankie Laine heading stagework, opens next.

Park Ave. (Reader) (583; 90-\$150)—"Oliver Twist" (UA) (11th wk). The 10th round ended Sunday (7) landed fancy \$8,400 after \$8,700 for ninth, both especially big for this stage of run.  
Paris (Indie) (568; \$120-\$240)—"The River" (UA) (5th wk). Fourth stanza ended Sunday (7) continued very solid at \$13,400 after smash \$13,500 for third week. Stays indec.  
Radio City Music Hall (Rockefellers) (5,945; 80-\$240)—"American in Paris" (M-G) and stagework. Soaring to great \$158,000. Holds. Last week, "Hornblower" (WB) with stagework (3d wk), oke \$112,000 but below expectancy.  
Rivoli (UAT-P&P) (2,092; 90-\$2)—"David and Bathsheba" (20th) (9th wk). Eighth round ended last night (Tues.) fell back somewhat to \$30,000 but still big for this period of engagement. Seventh week was \$37,000. Continues.  
Roxy (20th) (5,886; 80-\$220)—"Millionaire for Christy" (20th) with Josephine Baker heading stagework. Pushing to smash \$112,000 or near in first week ending today (Wed.). Holding, with bill booked for two weeks and six days, in ahead, "No Highway in Sky" (20th) and Latin Quarter revue starring Billy Daniels' onstage (2d wk-6 days), mild \$62,000, a bit below hopes.  
State (Loew's) (3,450; 55-\$150)—"The Well" (UAT) (old wk). Second round ended last night (Tues.) dipped to \$10,000 after okay \$15,000 for first week. "Texas Carnival" (M-G) opens Friday (12).  
Warner (WB) (2,756; 85-\$2)—"Streetcar Named Desire" (WB) (4th wk). Third round ended last night (Tues.) continued terrific at \$60,000 or near after \$73,000 for second round.  
Sutton (R & B) (561; 90-\$150)—"The Medium" (Indie) (6th wk). Fifth frame ending today (Wed.) is pushing ahead of fourth week to solid \$5,700 after \$5,600 in week ahead. "Browning Version" (U) due in next.  
Trans-Lux 60th St. (T-L) (453; 90-\$150)—"Mr. Peck-A-Boo" (Indie) (4th wk). Third stanza ended Monday (8) declined to \$3,500 after \$4,500 for second stanza.  
Trans-Lux 32d St. (T-L) (540; 90-\$150)—"Kind Lady" (M-G) (10th wk). Ninth frame ended Monday (8) held steady with \$3,200 after \$4,000 for eighth week.  
Victoria (City Inv.) (1,060; 55-\$150)—"Whistle at Eaton Falls" (Col). Opens today (Wed.). Last week, "Saturday's Hero" (Col) (4th wk-8 days), slipped off to light \$8,000 after \$11,000 for third session.

# 'Horde' Sock 12G,

## Philly; 'Mob' 15G

Philadelphia, Oct. 9.  
Heavy downpour Sunday night (7) hurt the film boxoffice with plethora of holdovers no help either. Result is that the overall picture at first-runs will be less cheerful than it has been recently. Stagework at Earle with "Jungle Manhunt" shapes okay. Hefty ad campaign is helping to put "The Mob" over at the Stanton where a mighty session looms. Another smash is "Golden Horde" which had a particularly strong weekend.

**Estimates for This Week**  
Aldine (WB) (1,303; 50-99)—"Angels in Outfield" (M-G) (3d wk). Fine \$8,000. Last week, \$13,000.  
Boyd (WB) (2,360; 85-\$130)—"Streetcar Named Desire" (WB) (2d wk). Great \$23,000. Last week, \$40,000.  
Earle (WB) (2,700; 50-99)—"Jungle Manhunt" (Col) plus Clowers, Slim Gaillard, Jackie "Moms" Mabley onstage. Okay \$19,000. Last week, "Native Son" (Indie) (2d wk), \$14,000.  
Fox (20th) (2,250; 50-99)—"Day Earth Stood Still" (20th) (2d wk). Down to \$13,000. Last week, strong \$23,000.  
Goldman (Goldman) (1,200; 50-99)—"Millionaire for Christy" (20th). Good \$13,000. Last week, "People Against O'Hara" (M-G) (2d wk), \$7,000.  
Mushaum (WB) (4,300; 50-99)—"Crosswinds" (P&P) (2d wk). Drab \$8,000 in 5 days. Last week, \$16,000.  
Midtown (Goldman) (1,000; 50-99)—"Golden Horde" (U). Smash \$12,000. Last week, "Red Badge of Courage" (M-G), \$8,000.  
Randolph (Goldman) (2,500; 50-99)—"People Will Talk" (20th) (3d wk). Wan \$3,500. Last week, \$14,000.  
Stanton (WB) (1,473; 50-99)—"Mob" (Col). Mightily \$15,000 or near. Last week, "Criminal Lawyer" (Col), \$10,000.  
Trans-Lux (T-L) (500; 50-99)—"Mr. Drake Duck" (UA). Laid an egg at \$2,700. Last week, "Wooden Horse" (Snad) (2d wk), \$3,200.  
World (G&S) (500; 50-99)—"Lovers of Verona" (Indie). Weak \$3,000. Last week, "Oliver Twist" (UA) (7th wk), big \$3,500.

# Mex Producers Ask \$3,460,000 Loan To Turn Out 100 Films Per Year

Mexico City, Oct. 9

Top flight pix and big coin outlay for them features the current Mexican film situation. Attention was focused on the pic trade's own bank the semi-official Banco Nacional Cinematografico, when President Miguel Aleman reminded producers that the \$4,004,000 the administration put up for the bank was infinitely less than so much spending money. He stated this as the government's idea of the bank.

Reiterating that the government wants quality pix, he explained that the administration's idea of this sort of film is one that entertains Mexicans wholesomely, bolsters Mexico's prestige abroad, contains no propaganda, and is free of pornography. Bank operates with a yearly \$1,500,000 appropriation, of the \$2 pix made this year up to Sept. 30, the bank financed 24.

Endorsing President Aleman's quality picture plan, the Assn. of Mexican Motion Picture Producers and Distributors will ask the government for a \$3,460,000 loan to that it can produce at least 90 Spanish p.x. annually. Hector Sanchez, association manager, said it wants the bank to administer the loan since the bank is strictly following the presidential policy.

Tighter coin for pix is blamed for a slump in production in September when only nine films were made.

## RINGLING BROS. PICK ROME AS O'SEAS BASE

Rome, Oct. 9

John Ringling North and his brother Henry, heads of the Ringling Bros. Circus, have been here for the last few weeks setting up European headquarters for their circus company. The Norths feel that the Italian capital is well situated for a European office, with transportation available to all spots over here. Henry North will be in charge of this office, and already has made arrangements to live in Rome for an indefinite period.

A great share of circus acts are found in Europe, and for years the Ringling Bros. have combed every town and village for something new and different. This was formerly handled by Umberto Boldini of Milan. He will continue his post in connection with the new office.

## Native Pix Gross 70% Of Mex Total, Sez Golden

Washington, Oct. 9

Mexican film industry continues to make sensational strides in its home market. Mex pix now account for 70% of the entire boxoffice gross of that country, despite the fact that Hollywood provides about 60% of all the films screened there, according to Nathan D. Golden, director of film photographic products division of National Production Authority. Mexican films do best in the provinces because of language setup. American pix get about 45% of all biz in Mexico City area.

During the first half of 1951, of 201 new films screened in the Federal District-Mexico City area, 120 were American and 52 were Mexican. Remainder were from Spain, France, Italy, Argentina and Britain.

## Shows in Australia

(Week Ending Sept. 29)

### SYDNEY

"Joe Folie" (Tivoli), Tivoli.  
"Gondoliers" (Williamson), Empire.  
"September Tide" (Williamson), Royal.  
"Will Any Gentleman" (Fullert), Palace.

"Misalliance" (Alden), St. James.  
Borovansky Ballet (Williamson), His Majesty's.

"Moon Is Blue" (Williamson), Comedy.  
"Chez Parer" (Tivoli), Tivoli.  
"See How They Run" (Carroll), Princess.

BRISBANE

"Tourist Trade" (Tivoli), Tivoli.

ADELAIDE

"Brigadoon" (Williamson), Royal.  
"French Follies" (Wren), Majestic.

## Paris TV Exposition Proving B.O. Success

Paris, Oct. 2

TV is still front-page news here. Three cabinet ministers were on hand to open the tele exhibit which is proving a draw at the Public Works museum. It is due to close Oct. 10. Admission is 25c and visitors can see sets offered by about 25 French manufacturers.

Wladimir Porche, head of telecommunications, and Jean Arnaud, TV chief, explained to the audience that French TV can only supply 3½ hours of programs daily.

## State Dept. Denies All Reports of U.S. Capital Seeking UFA Studios

Munich, Oct. 9

The U. S. State Department officially denied reports circulating in west German film quarters that American capital would be invested in the purchase of the local Bavaria Filmkunst (UFA) studios, put on the block by the Allied UFA Liquidation Committee last August.

The denial was issued by Dr. George N. Shuster, U. S. Land Estate Commissioner for Bavaria, at his press conference here last Thursday. Shuster emphasized that all top representatives of the U. S. film industry he has talked to have expressed wishes for an independent and healthy German film production, initiated by independent German capital.

Rumors alleged Yank plans to buy Bavaria Filmkunst started after the September visit to the studios of John G. McCarthy and Marc M. Spiegel, Motion Picture Assn. of America representative in Germany, even though McCarthy himself had stated that Yank companies have no intentions of purchasing the studios. Bavaria Filmkunst is the most valuable asset of the \$11,800,000 UFA combine, Nazi Germany's film monopoly.

Meanwhile, in Bonn, the federal government notified the two houses of parliament that they soon will be presented a German draft law aimed at the decartelization of the UFA combine. The German law will substitute the Allied law in conformance with Allied desires to turn the breakup over to the Germans. The draft law was presented to the Allied High Commission during the summer and, contrary to previous drafts, received the Allies' technical approval.

This consideration is expected to acknowledge the Allies' continuing confiscation of the UFA properties, pending their sales, and their opposition to make exonerated former Nazi's non-eligible for purchase of these properties. The German draft law disqualified only such persons against whom denazification sanctions are still in force.

In another development in Munich, Bavarian banks were reported to have failed in forming a joint stock company which would have provided funds for the purchase of Bavaria Filmkunst. There was no indication whether the banks would give another try to forming such a company. Meanwhile, feeling is running high in Bavarian government circles to keep the studios owned by Bavarian interests.

## Postpone 'Treason' Pream

London, Oct. 9

Because of its controversial political flavor, the preem of Paul Soskin's "High Treason," originally scheduled for Oct. 18, has been postponed until after the General Election.

The film, which was directed by Roy Boulting, describes a plot by fifth columnists to sabotage Britain's docks and industrial centers for a foreign power.

## Festival Ballet's Tour

Glasgow, Oct. 2

The Festival Ballet Co. with Alicia Markova and Anton Dolin, opened a tour of British key theatre centers at Alhambra Theatre here last night.

In November, the company visits Monte Carlo for the Christmas season. Then it goes to Paris for a brief season before returning to London.

## Glasser's Anglo-U.S. Pic

London, Oct. 9

Bernard Glasser, who planned back to Hollywood last Wednesday (3), is due to return here Nov. 1 to start on his first Anglo-U.S. film venture in association with Temple Films. An American director and star are being set for the pic, which is scheduled to start rolling Nov. 19.

Subject chosen for the initial venture is a fictional science story. It will be distributed throughout America by United Artists. British release deal is now being set with an independent.

## German Screen Quota Up Again

Duesseldorf, Oct. 2

The German film industry controversy on a planned screen quota law lived up again with the new season getting under way. Both sides made new attempts to influence the Bundestag (lower house of Bonn parliament) in their favor.

The Arbeitsgemeinschaft der Filmindustrie in Deutschland (AFI) working association of the film industry in Germany, issued an urgent appeal to the Bundestag and the Bonn government calling for a speedy approval of the quota law. AFI, a joint organization of the producers and distributors, claimed the necessity of the law has become greater since film imports are now completely free, as a result of western Germany having become signatory to the General Agreement on Trade and Tariffs (GATT). The GATT pact became effective Oct. 1 and provides for unrestricted film imports while permitting the introduction of a screen quota of 27%.

AFI claimed release plans of foreign distributors already revealed a considerable increased imports schedule. It said 500 pix are being offered for the new season, twice what the market can take. Of this amount, only 50 would be new German films.

Actually, experts believe the German market can take about 300 to 350 pix annually. Release plans of the 10 U. S. major distributors in Germany showed their imports plans are only one or two pix more than the 15 films per company they have imported during the 1950-51 season. Distributors further said they do not plan any further increases in their release schedules. The Berlin exhibitors' association issued a new statement rejecting the quota. Exhibs used their familiar argument that the quota would force them to play German pix of inferior quality.

## New Bombay Film Fete

New Delhi, Oct. 2

Some 43 film producing countries have been invited to attend an international film festival scheduled to be held in Bombay next December.

Projected festival is sponsored by the government and Indian film producers.

## Current London Shows

(Figures show weeks of run)

London, Oct. 9

"Ardie," Vaudeville (6).

"Blue for Boy," Majesty's (45).

"Carousel," Drury Lane (70).

"Fancy Free," Pr. Wales (22).

"Follies Bergere," Hipp. (31).

"Gay's the Word," Saville (34).

"Hollow," Ambassadors (19).

"His House in Order," New (14).

"Intimate Relations," Str'nd (11).

"Jean-Louis Barroult," St. Jags (21).

"Kiss Me Kate," Coliseum (31).

"Knight's Mad'n," Vic. Pal. (42).

"Latin Quarter," Casino (31).

"Little Hut," Lyric (53).

"London Melody," Empress (19).

"Love & Colonel," Wind'm (21).

"Lyric Revue," Globe (2).

"Man & Sup'm'n," Prince's (34).

"Penny Plain," St. Mart (15).

"Priest in Family," W'm'n's (11).

"Rainbow Square," Stoll (3).

"Reluctant Heroes," With (66).

"Seagulls Sorrento," Apollo (69).

"Tambourine," Old Vic (2).

"Ten Men," Aldwych (41).

"This Was Odd," Criterion (1).

"To Dorothy a Son," Garrick (46).

"Waters of Moon," H'mk (45).

"Who Goes There?" York (28).

"Wife's Ledger," Comedy (12).

"Winter's Tale," Phoenix (16).

CLOSED LAST WEEK

"King's Rhapsody," Palace (107).

"Take It from Us," Adelphi (49).

OPENING THIS WEEK

"White Sheep Family," Piccadilly.

"Wagon Load Monkeys," Savoy.

# Svensk Producers, Distributors Sore; Don't Share in Upped Pix Admissions

Stockholm, Sept. 25

## Joan Loring Named As Femme for Muni Film

Rome, Oct. 2

American actress Joan Loring arrived in Italy a week ago to take over the leading femme role in the Paul Muni starrer, "A Bottle of Milk." Joe Losey, another American, is the director. Miss Loring fills the role previously mentioned for Italian actress Lea Padovani.

"Bottle" started on Sept. 24 at the Tirrenia Studios near Leghorn. Film has a shooting schedule of eight weeks because Losey committed to direct a film in America and Muni goes on to India for the Ghandi picture.

## Fate of 'Rushes' On Circuit Dates Up To New BOT Pix Panel

London, Oct. 9

The reconstituted Board of Trade selection panel, which has power to recommend the government to force a circuit booking for independent product, swings into action next week. Its first session is set for Monday (15) when it will view "Green Grow the Rushes," a co-op effort sponsored by the Assn. of Cine & Allied Technicians, and wholly financed by the National Film Finance Corp. Costing over \$260,000, it was completed almost a year ago, but British Lion, which is distributing, has failed to get a circuit date.

Submission of the film to the selection panel was deliberately delayed by ACT until the reconstitution had been effected, since it felt that the three circuit toppers, who had already rejected the film, might adversely influence the vote. The circuit chiefs have been replaced by E. J. Hinge, a north of England independent, and Cecil G. Bernstein, a director of the Granada group.

Also due for showing to the selection panel is the Renown release, "Three Men and a Girl." This film was voted a circuit release by the old committee, but the decision, taken in the absence of the circuit reps, was subsequently challenged. No directive for a circuit playdate was issued by the BOT following the panel's recommendation.

## London Film Notes

London, Oct. 2

Irring Allen is dickering with Hugh Hastings, author of current West End hit "Seagulls Over Sorrento," to do a couple of picture scripts for him. Brian Desmond Hurst is to direct film titled "The Cardinal," which will be shot in Germany. The day Derek Tansey returned from three months location work in Italy on Warner Bros. picture "The Crimson Pirate," he got an offer to star in Al Rosen-Jack Waller's play "Mary Had A Little" . . . John Paddy Carstairs to direct "Treasure Hunt," from play based on John Perry's of same name, for Anatole Grunwald, which will be released by Woolf Bros. Shooting will start Nov. 5. Likely star will be Jimmy Edwards, currently starring in Jack Hylton's "Take It From Us," at the Aldrich Theatre.

Raymond Stross, local indie picture producer, dickering with Claude Rains to star in "The Man Who Watched the Train Go By," with shooting to start early in 1952. Expected that a well-known American producer will be brought over to direct. Backers are understood to be Hyams Bros. with Rains to receive \$140,000 and percentage of profits from American distribution. Film producer Val Guest planned to Barcelona to arrange for locations of new pic "The Lamp-dora Story," which is due for shooting on Oct. 22 in Spain for five weeks, after which interiors will be shot at Pinewood studios, with Yolande Donlan and Nigel Patrick starred. Pic will have a J. Arthur Rank release. David Lean's picture "Sound Barrier," which stars Anna Todd, Nigel Patrick and Ralph Richardson, is now eight weeks over schedule. Pic is being made at Shepperton studios for Alexander Korda.

Marion F. Jordan, Universal-International foreign exec, left New York over the weekend to survey biz conditions in Venezuela, Argentina and Uruguay.

After the Riksdag (Parliament) promised economic help to Swedish film producers in May this year, and a boost in admission prices was granted two months ago, the film business here expected all angles of the troubled Swedish motion picture industry had been solved. However, recent developments indicate that the situation is worse, if anything, than before. Film distributors have been saddled with headaches to such an extent that latest reports indicate U. S. film distributors may withdraw from Sweden, at least temporarily.

Responsibility for the muddled state of affairs is pinned on the State Price Control Board (Priskontrollnämnden, or PKN) by Dr. Carl-Anders Dymling, Swedish Film Producers Assn. topper. He points out that when the PKN allowed exhibitors to raise admission prices two months ago, permission was given so that it allows cinema owners to benefit but gives nothing to producers or distributors.

Current contracts say that revenue at the boxoffice is to be divided into different quotas, some for taxes, some to the theatre, a portion to the producer and also part to the distributor. It also states that if admission scales are raised, the various quotas are to be increased in ratio.

## Producers' Chief Hits Ruling

Dr. Dymling points out that this contract was written long before the PKN had anything to do with the film industry. "Now the PKN has allowed higher admissions," he states, "but has declared that neither the producers nor the distributors are to have any part of the higher admission prices. The result of this PKN decision can be observed today. We still have no Swedish film production, as producers, after all raising costs and expenses this year, and it is too risky to start any new productions under present circumstances."

Feeling here is that the PKN seems able to change existing film contracts as it wants. Some distributors have raised the question as to whether the PKN has the legal right to alter product prices.

Paul Flodin, manager for Paramount in Sweden, and head of the film distributors group, said no final decision has been made as yet but that the problem had been discussed. He pointed out that such discussions are continuing with the PKN.

Feeling of both distributors and producers is that since increased admission scales are in effect, they should get their proportionate share of this upped revenue, not just the theatre operator alone.

## First TV Tests in Arg.

Buenos Aires, Oct. 2

Experimental video transmissions already have started over Argentina's first transmitter, with large crowds drawn to radio stations having TV sets to get cuffo shows. A small video studio has been established atop the Ministry of Public Works building, where a TV antenna has been set up.

Broadcasting experts estimate that the first telecasts will have a potential audience of 6,000,000.

## London Legit Bits

London, Oct. 2

Al Rosen and Jack Waller dickering with Henry Kendall to direct their American farce, "Mary Had A Little," which is due for the West End late October. . . . Anthony Hawtree to stage "Twilight of Women" at the Embassy, Swiss Cottage. Play was tried out by Jean Shepherd at Hayes. . . . Rodney Archbold's new play, "A Multitude of Sins," is being tried out at the New Playhouse Theatre, Lowestoft, and will come to the West End if it is a hit.

Kitty Black to America shortly for two months with play "Point Of Departure" . . . Harry Green has new play, in which he intends to star, titled "Three Dozen Oysters." American actor is also dickering with Mrs. Eric Glass for English rights of American playwright Tedwell Chapman's "The Deadly Dove" . . . Hugh Hastings, author of London's biggest smash, "Seagulls Over Sorrento," has new play ready, titled "Touch of the Sun."



# Revolt Spreads Among Indie Exhibs Against Support of British Eady Plan

London, Oct. 9.

Revolt among independent exhibitors against the industry's three-year agreement to support the Eady Plan, via which a fraction of every admission is paid into a pool to bolster British production, is spreading among the country's provincial exhibitors.

Opposition, which is being voiced at provincial branch meetings of the Cinematograph Exhibitors' Association, is based on two main counts. Firstly, it is contended that all exhibitors with a maximum weekly gross not exceeding £420 should be exempt from the scheme. Secondly, it is argued that small exhibitors are compelled to finance pictures to which they cannot hope to have access until the cream has been skimmed off by the major groups.

The CEA General Council this week will consider several protests against the scheme, and will have to decide what action should be taken on a Leeds resolution urging exhibitors to boycott the fund unless the exemption figure is raised.

In the forefront of the opposition will be Sir Alex B. King, leading Scottish independent, who already has advised the general council he is not prepared to accept the scheme for more than a year. Although they may have been compelled by the CEA, Sir Alex points out that it is a voluntary scheme agreed between the industry and the Treasury.

"The 92 halls for which I am responsible," Sir Alex told a meeting of Scottish exhibitors "are not going to be bound for more than 12 months. In fact, I do not see how it can last out three years."

## Groups Mull Exhibit Pica

The four trade associations are meeting tomorrow (Wed.) to consider the exhibitor demand to raise the exemption ceiling, but it is unlikely that an immediate decision will be made until definite information is available on the number of theatres affected and its resultant effect on total contribution. Results for the first year of the fund show that the original estimate of \$3,500,000 in revenue has been exceeded. For accounting purposes, the financial year closed on the 47th week to enable the new financial year to start in August when the extended scheme came into operation.

A checkup by the fund directors shows that exhibitor response has been almost 100%. Sir Henry L. French, director-general of British Film Producers' Assn., and a member of the fund board, said last week that the number of defaulters was "negligible."

## LONDON LEGITS TO DROP 'ARTS COUNCIL' CREDIT

London, Oct. 2.

The tag "in association with the Arts Council," which has appeared on the programs of many West End presentations in recent years, is to be dropped forthwith. Decision has been taken because the phrase no longer carries any practical significance and is capable of misinterpretation. Companies which have been using Arts Council co-operation will still be permitted to get admission tax exemption if they can convince the government authorities that they are operating on a non-profit distribution basis.

Among the companies, which have operated in this non-profit way and have been associated with the Arts Council, are Tennents Productions, Sherek Players, The Company of Four, Associated Artists and the London Mask Theatre. Arts Council association with some theatrical enterprises which have received tax exemption have been strongly criticized, particularly the London production of "Streetcar Named Desire." In this case questions were asked in Parliament, but the government adhered to its policy.

Emlyn Williams as Dickens  
Glasgow, Oct. 2.

Emlyn Williams is to give a series of solo performances as Charles Dickens, enacting scenes from "Our Mutual Friend," "Domby and Son," "Pickwick Papers" and "A Tale of Two Cities." He will play several weeks in the British provinces, including Cambridge and Brighton.

## Brit. Labor Party Seeks Means of Helping Prod.

London, Oct. 9.

Since the Labor Party conference was cut down from five to three days because of the oncoming General Election and because the restricted time was devoted to preparation of policy statements, resolutions from two unions urging action to stem the British production crisis were referred to the new executive committee for consideration.

Two resolutions appeared on the conference agenda, one from the Musicians' Union and the other from the Assn. of Cine & Allied Technicians. A composite motion, however, was agreed on by the two organizations, which urges action not only on behalf of the industry but the nation as a whole. The executive agreed to take the views of other industry unions affiliated to the Labor Party before deciding what action, if any, should be taken.

## Now Arg. Legit Managers Want Cinema Admissions Upped; Feel Competition

Buenos Aires, Oct. 2.

Legit impresarios have now joined the chorus of voices urging the Argentine Entertainment Board for an increase in film admission scales. Since U. S. pictures started coming in last month, legit grosses have gone off slightly, which is not surprising considering that it costs only 33c. for a ticket to a good film like the "Heiress" or "Snake Pit." But it costs anything from \$1 and upwards to see a not-so-good legit show.

Exhibitors suggest that there should be a sliding scale of prices for film theatres, depending on the calibre of the picture. Neighborhood theatres would probably continue with the same scale as at present.

The American films are rapidly breaking boxoffice records here, whereas some local pictures are establishing record lows. "Red Shoes" (UA) is now in its ninth week at the Ideal and Premier theatre day-date, which is "equivalent to 18 weeks at one of the larger houses. The gross has topped \$100,000 so far, and it may beat the previous record held by "Los Isleros" (San Miguel).

"Neptune's Daughter" (M-G) has established three separate records at the Opera, where it now is in its third week. The record for the first week was \$18,551; the new record for a Sunday, \$4,004, and the new high for a second Sunday, \$3,853.

"The Heiress" completed four weeks at the Gran Rex this week, being followed by "Belvedere Goes to College" (20th) instead of an Argentine-made film as had been scheduled. This hints some relaxation of the protectionist policy by the Entertainment Board. "Heiress" was switched to the Gaumont theatre, starting fifth week downtown.

## 2 More Arty Theatres Set for N.Y. Met Area

With foreign film distributors continually adding to their imports, two new outlets for art-type product in the N. Y. metropolitan area are opening in the next few days. Cameo Theatre, Newark, switches to a first-run art policy tomorrow (Thurs.), while the Fine Arts on New York's midtown eastside opens next Tuesday (16).

The recently remodeled Cameo will preem with the British import, "Tony Draws a Horse." Proceeds from the unveiling will be turned over to the United Cerebral Palsy Assn. House is operated by Harold S. Eskin Amus. Enterprises. Tom Reddy is manager of spot.

Meantime, Lux Film Distributing Corp. is readying the Italian-made "Mill on the Po" for a preem at the World, N. Y., following the run of Columbia's "Pick-Up." Another fall entry will be "The Beethoven Story," recently made in Vienna. It will be released in the U. S. by Academy Productions, Inc.

## Austrian AKM Re-Elects

Vienna, Oct. 2.

Dissatisfaction among members of Austrian Society of Authors, Composers and Music Publishers (AKM) has resulted in new elections.

Publishers elected Otto Riedlmayer, Josef Kratochwil, Ludwig Krenn and Johann Michel and M. Dohbeller, Emil Maass and Bruno Hauser on the executive board while the composers branch named Joseph Marx, Viktor Hrubý, H. Scholz and Sylvester Schieder. The authors could not agree and will hold another session soon.

## 'Odd' and 'Priest' NSG in London

London, Oct. 9.

John Clements Plays, Ltd., presented a new comedy, "And This Was Odd" by Kenneth Horne, at the Criterion Theatre Oct. 2 in association with Antony Vivian. Story is a spectral one in the "Blithe Spirit" manner, but is slighter in theme and has little but its presentation and acting to commend it. Mary Jerrold serves as a ghostly Mrs. Fyfe and is ably supported by a well chosen cast.

John Clements directed the piece which was warmly received and has an even chance of success. Its appeal is strictly local.

"A Priest in the Family," presented by Alec L. Rea and E. P. Clift with Roy Lambert at the Westminster Wednesday 9, gets by mainly on its simple Irish charm and warm characterizations. The play, written by Kieran Tunney and John Synge, is enlivened by typical Irish passages, but cannot be regarded as more than a modest attraction.

Principal roles are effectively portrayed by Maire O'Neill, Joseph O'Connor and Sheila Mahanah.

## Breakston-Stahl Finish Third Nip Production; U.S. Distrib Not Set

Tokyo, Oct. 2.

Producer George Breakston and writer C. Ray Stahl, partners of Breakston-Stahl Productions, leave Japan for the U. S. Oct. 4 after completing the filming of their third Nipponese locationer, "Geisha Girl." Pic will be edited and scored on the Coast. It is slated for release in Japan next January. U. S. distribution deal has not yet been made although Breakston said here before his departure that he hoped to package "Geisha" with his second made-in-Japan pic, "Fate," completed early this year but not yet released in America.

Featured players in latest pic are Martha Hyer, Bill Andrews and Archer Macdonald. Remainder of the cast is Japanese. Film was co-produced by Breakston and Stahl. Only other American on the production staff was sound technician John Carter. Outdoor footage for "Geisha" was filmed near here and in the northern shrine city of Nikko. Studio lensing was at the Oizumi Studio in Tokyo. Production nut was about 70% American and 30% native coin from America-Japan Feature Co.

Next Breakston-Stahl production will be "Dark Continent," an African tinter. Pair will go to Nairobi, British East Africa, late in January, and plan to make a 10,000-mile camera safari.

## No Okay on 'Dorothy,' So Dublin Co. Closes

Dublin, Oct. 2.

Because directors of Cork Opera House refused to okay one of the comedies on the Illsley-McCabe Productions schedule for the coming year, the company has cancelled the season. The play was Roger MacDougall's London success, "To Dorothy a Son," which has already been staged by the same company in Dublin.

Directors refused to okay the play because of its theme about expectant motherhood. Stanley Illsley and Leo McCabe vetoed the suggestion that another play be offered and said if directors persisted in the attitude they would cancel season. Neither side would give way and the season is nixed.

## Fete's Closing Week Fails to Bop West End Film Biz; 'Cyrano' Sturdy \$5,700 in 3 Days, 'Lamp' NSG 8 1/2 G

London, Oct. 2.

### Robert Taylor in Alps Working in 'Ivanhoe'

Bolzano, Oct. 2.

A 15-man Metro production crew has returned to England after spending several days in the mountains of the Austrian and Italian Tyrol near where shooting scenes for "Ivanhoe." Location unit which included star Robert Taylor and director Richard Thorpe, plus a complete Technicolor crew, lost some time chasing favorable weather. Outfit managed to get castle-backgrounded scenes, which make up the picture's Austrian prologue.

Shooting on pic is almost finished, with only some secondary studio bits needed to complete footage.

### Picking of 'Vultures' As Command Pic Gives Ealing 2d Royal Break

London, Oct. 9.

The selection of "Where No Vultures Fly" for the Command Performance gives Ealing its second Royal break in three years. In 1948 the studio's "Scott of the Antarctic" was selected as the British film of the year. The current choice was made from a list which included five Hollywood films as well as four other British-made subjects.

A Harry Watt production in Technicolor, "Vultures," was lensed almost entirely on an East African location. It stars Anthony Steel, Dinah Sheridan and Harold Warrender.

The Royal Command Performance, which takes place on Nov. 5, this year, is slated for the Odeon, Leicester Square. List of artists who will take part in the accompanying stage show is now being prepared by a committee headed by Robert S. Wolff, RKO Radio topper. Understood that Jane Russell will be among the Hollywood contingent making the journey for this Royal gala.

### Lima Legit Active, Both Pro & (U.S.-Assisted) Am

Lima, Oct. 2.

Peru began the spring season with a Spanish operetta troupe of 12 singing actors and a mixed chorus of 20. Debuting the last weekend of September, Luis Sagivela's "Great Co. of Zarzuelas and Operettas" plans to stay on into November if public reaction is favorable. Lima's No. 2 theatre, Segura, has been quarter full the first nights.

Development is in marked contrast to the work of the troupe headed by Lucho de Cordoba, a Peruvian, which ran off through the southern hemisphere winter with great success, bringing a real revival to the Spanish-language theatre. The de Cordoba troupe spends most of its time in Buenos Aires and Chile, offering a stock ranging from a version of Moliere's "Miser" to "Harvey."

Lima is creeping with amateur stuff. In mid-September, the British colony put on a double bill of Rattigan's one-acter, "The Browning Version," followed by the first (so far as anyone knows) Peruvian presentation of Gilbert & Sullivan's "Trial by Jury." All Lima thought it was a very enjoyable evening in the theatre. A presentation of "Front Page" by members of the amateur American outfit, Lima Theatre Workshop, is set for Thursday through Monday (4-8).

### MPA's Kreidler Back to N. Y.

Paris, Oct. 9.

B. Bernard Kreidler, executive director of the Motion Picture Assn. of America's Advisory Unit for Foreign Films, returned to New York yesterday (Mon.) after giving a series of talks in London, Madrid, Venice and Paris on the scope of the unit's activities.

At the invitation of film toppers in Britain, Spain, Italy and France, Kreidler addressed producers and government officials at a number of informal receptions. He emphasized that the AUFF's services were free.

Closing week of the Festival of Britain drew unprecedented crowds to the South Bank Exhibition, but did not seriously affect the film boxoffice receipts in the West End which continued perky.

W. winners included "Cyrano" which got off to a big start at the Carion with \$5,700 in first three days. British-made "Lady With Lamp," which garnered front-page publicity from a Royal preem, but did not come up to hopes, with the Warner doing only mild \$8,500. "Flying Leathernecks" and "Ran All Way" also new, look about as light.

Topping the holdovers is still "An American in Paris" which hit hand-ome \$21,300 in its fifth round, aided by stage-show at the Empire three weeks. The all-star, festival production, "Magic Box," dipped to fair \$9,500 in second stanza at Odeon, Leicester Square.

### Estimates for Last Week

Carlton (Par) (1:12, 70-\$170)—"Cyrano" (UA). Opened fine with \$5,700 in first three days. Drew big crowds over weekend, and may run four to five weeks.

Empire (M-G) (3:00, 55-\$170)—"American in Paris" (M-G) and stage-show (5th wk). Continues to set the pace even in fifth round, sturdy \$21,300. Strong enough to hold another two or three weeks.

"People vs. O'Hara" (M-G) due next.

Gaumont (CMA) (1:50, 50-\$170)—"Ran All Way" (UA). Average \$6,500. Stays another two weeks.

Leicester Square Theatre (CMA) (1:55, 50-\$170)—"Flying Leathernecks" (RKO). Off to fair \$6,600. Holds another fortnight.

London Pavilion (UA) (1:17, 50-\$170)—"Highway 301" (UA) (3d wk). Holding at \$6,300 after socko \$8,500 in second week. Holds again.

Odeon, Leicester Square (CMA) (2:00, 50-\$170)—"The Magic Box" (BL) (2d wk). Down to disappointing \$9,500 after opening well at \$11,800. Stays a third week, with "Rommel Desert Fox" (20th) opening Oct. 11.

Odeon, Marble Arch (CMA) (2:00, 50-\$170)—"Belvedere Rings Bell" (20th) (3d wk). Only mild \$4,000, likely after modest \$5,700 in first. Holds third round with "Lady Pays Off" (20th) and "Mark of Renegade" (20th) preeming Oct. 11.

Plaza (Par) (4:02, 70-\$170)—"When Worlds Collide" (Par) (3d wk). Well above average at \$8,300 in third and final week after hefty \$9,000 in second round. "Submarine Command" (Par) opens Oct. 5.

Warner (WR) (1:55, 50-\$170)—"Lady With Lamp" (BL). Below expectations with mild \$8,500. Likely to hold several weeks.

## BRITISH LION PREXY SEES PROFIT IN '52

London, Oct. 9.

Economies in production, under which budgets have been slashed from more than \$1,000,000 in 1947 to the present level of \$475,000, were outlined by Harold C. Drayton, the British Lion Film Corp. prexy at the annual stockholders' meeting. He was confident this policy would lead to a profit next year. In the current year, the corporation received around \$300,000 as its share of the Eady fund. It will take another two years before the company receives any tangible benefit from the extension of that fund agreed on this year.

Asserting that this year was the testing time for the company, Drayton said it would not be distributing as many films as in the past. The British Lion prez also japed in the general trade onslaught against the high incidence of an admission tax pointing out that, although they had sustained losses of around \$3,000,000, the films which had led to that deficit had contributed three times that amount to the government.

At a meeting of the British Lion Studio Co. which preceded the main confab, Drayton said losses would have been considerably greater but for drastic economies introduced by the board.



the  
crowds  
are  
back  
thanks  
to

"DAVID and BATHSHEBA" - "PEOPLE WILL TALK"  
technicolor

"NO HIGHWAY IN THE SKY" - "THE DAY THE  
EARTH STOOD STILL" - "A MILLIONAIRE FOR  
CHRISTY" - "MEET ME AFTER THE SHOW"  
technicolor



You bet! It's another smash opening of "David and Bathsheba" at the Madison, Detroit!



# 'H'wood Failed Us'

Continued from page 3

most picture-lites' memory really putting all of their showmanship and enthusiasm into an industry promotional campaign, it was generally agreed that Hollywood had fallen down.

**Not Enough Pressure**  
Insufficient pressure had obviously been put on name players by the Motion Picture Industry Council committee on the Coast to awaken them to the value of the stars. Likewise, obviously, the big names were being uncooperative in putting themselves out to undertake the admittedly hard week's grind.

In New York, local committee headed by Fred Schwartz squawked that it had actually received only one name player from Hollywood—Teresa Wright. Everyone else on the well-filled dais at yesterday's

## Suggests Tour Spread

Profiting by experience obtained in the current "Movietime" campaign, COMPO "Movietime" chairman Robert J. O'Donnell suggested Monday (8) that for a proposed 1952 "Movietime" drive the star tour be spread over a period of several weeks, rather than compressed into a single week, as was the present junket.

"A great many stars and players," O'Donnell stated, "who this year volunteered their services and were eager to go, were unable to because of production commitments. By extending the time and staggering the tours this difficulty will be removed and every star in Hollywood will be afforded the opportunity of giving one week of his time."

Waldorf-Astoria luncheon was garnered by the localites themselves from among players in and around the city, the Schwartz group said. In Washington, Monday's teeoff was in part saved by Paramount's preem in the city of "Place in the Sun" and the resultant presence of Elizabeth Taylor. She was tied into "Movietime" to support Randolph Scott and a contingent of lesser lights with him.

Atlanta was badly hit by failure of Cornel Wilde and Jean Wallace to show up. That left the territory with Hoagy Carmichael, Dan Duray and Peter Godfrey.

Despite disappointments to the exhib committees, there was no gainsaying the drive was proving a terrific success with the public. Literally millions of people were being exposed to the Hollywoodites during the week and they were finding enthusiastic greetings.

They included writers and directors, as well as players, and they were well-equipped and prepared to put in a pitch for the picture industry. They had all been briefed before they left Hollywood and given a pamphlet of speeches and facts, which apparently were being used to good advantage.

## Pitt's Big Reception

Pittsburgh, Oct. 9.  
Newspapers went all out for "Movietime U.S.A." this week as troupe from Hollywood arrived to kick off the golden anniversary celebration. Troupe which came here included Vera-Ellen, Broderick Crawford, Roddy MacDowell, Judith Brown and Philip Reed. Crawford was scheduled to stay only a day, with MacDowell pulling out tomorrow (Wed.), but others were due to make a flock of towns in tri-state area for remainder of week.

While coverage of the visiting celebrities by the dailies was expected, sheets here went much farther than that, however. Press and Sun-Telegraph both had special sections, and Post-Gazette plans one, too, later. Couple of the papers even gave the campaign attention on the editorial page.

## Memphis Greeting Warm

Memphis, Oct. 9.  
Seven "Movietime" stars were greeted royally here. Ward Bond headed the group.  
M. A. Lightman and other local theatreowners hosted, and press and radio reception was good. Stars return again Friday (12) after a tour of mid-south.

## Stars Warm Up Detroit

Detroit, Oct. 9.  
Several changes of guest stars

took steam out of the "Movietime" buildup here, but stars who did get here quickly warmed up 300 at a Hotel Book-Cadillac banquet here last night (Mon.).

Speakers included Walter Laidlaw, manager of the United Foundation here, who told of how films helped charity drives; Dr. Harlan H. Hatcher, prexy of U. of Michigan; on "Educational Value of Films"; Major General Harry A. Johnson, commandant of the Tenth Air Force, on "How Films Aided Recruitment"; Earl J. Hudson, prexy of United Detroit Theatres, introduced the stars in a half-hour broadcast over WXYZ.

George Murphy was a last-minute replacement for Walter Pidgeon, who is down with pneumonia. Others who appeared were Steve Cochran, Kenny Baker, Stephen Longstreet, Cindy Garner and Yvette Dugay. Beside Pidgeon original roster assigned here were Sally Forrest, Gale Storm, Sam Zimbalist, Lewis Allen and Valentine Davies. Local papers kept printing changes in the list all week, with Vincent Minnelli, Mary Anderson and Willis Goldbeck announced as coming at various times.

## Strong Harrisburg Reaction

Harrisburg, Oct. 9.  
Harrisburg's reaction to "Movietime" was very favorable. Over 250 attended a luncheon at which Gov. John S. Fine was guest of honor.

Broderick Crawford, Vera-Ellen, Roddy MacDowell, Philip Reed and Judith Brown were Hollywoodites present. Sam Gilman, of Loew's, and E. G. Wollaston, of Fabian's, local co-chairmen, expressed themselves pleased with the results.

## Some Stars Fail to Show

Albany, Oct. 9.  
Over 275 attending "Movietime" luncheon at Ten Eyck Hotel yesterday (Mon.) reacted enthusiastically to addresses by stars Ray Milland and Teresa Wright, writer Leonard Spigelgass and director Fred de Cordova, but failure of other advertised stars to appear caused underneath comment. Some were reported grounded due to bad weather in Chicago and Cleveland.

Insufficiency of available screen personalities forced cancellation of exchange district tour. Attempt will be made to resume this later.

Radio stations in Albany, Schenectady, Troy, Utica and Glens Falls were allied to carry Hollywoodites' message to the large audience. Comparatively few people saw the stars in a five-hour visit here. Milland and Miss Wright made flying trips to the veterans hospital; starlet Patricia Dean Smith accompanied them.

## Indpls. in OK Start

Indianapolis, Oct. 9.  
"Movietime" drive was launched successfully here yesterday (Mon.) at a luncheon for 350 business and civic leaders attended by actors Joe E. Brown and Rocky Lane. There was considerable dissatisfaction in the state, however, over last-minute cancellations by five of six members of the original Hollywood group who were to have visited 12 other Indiana cities this week, leaving exhibitors out on a limb.

Plans were dropped everywhere but Rushville, where Lane will appear Thursday. Brown came here from New York for a day only.

## Big Denver Greeting

Denver, Oct. 9.  
More than a thousand greeted a "Movietime" Hollywood group at the airport Sunday (7). Eight stayed here, rest went on east. Denver is receiving "Movietime" nicely. More than 500 will be at kickoff steak dinner tonight (Tues.) at Cosmopolitan Hotel, with Governor Dan Thornton presiding.

Committee reports excellent co-operation in Denver and other cities. At Denver dinner will be about 40 top movie families of the state, one picked from each county by letter-writing contest in co-operation with the Rocky Mountain News.

## Atlanta Revamp

Atlanta, Oct. 9.  
A complete revamping of plans for Atlanta participation in "Movietime" became necessary Sat-

urday (8), when it was learned that original troupe slated to appear below Mason and Dixon line had failed to make its Hollywood getaway on schedule. J. H. Thompson, of Hawkinsville, chairman of tri-state (Georgia, Alabama, Tennessee) campaign, was forced to reshuffle itinerary plans and other details of program.

Personalities here to participate in festivities include Hoagy Carmichael, Peter Godfrey and Dan Duray. They were supposed to arrive in Atlanta Sunday (7) but were late leaving Coast because of overall change in the 250-person nationwide tour, according to Thompson. New group planned in late Monday (8) afternoon and their first public appearance came that same evening at a Community Chest Rally at Municipal Auditorium.

Due to change in arrival time luncheon in honor of screen personalities, at which Gov. Herman E. Talmadge, Mayor William B. Hartsfield and Lt. Gov. Marvin Griffin were to be hosts, was cancelled. Group, traveling by chartered bus, will swing out for a tour of middle and southern Georgia.

Elaborate entertainment is being planned for the pixies at all stops. In many sections, municipal leaders and civic groups are combining to make the occasion of these visits gala affairs.

Originally scheduled to appear in this area during "Movie Time Down South" (the way they're billing it here) were Joan Bennett, James Craig, Kay Brown, producer Walter Wanger, writer Lamar Trotti (a native Atlantan), and Metro director Robert Floesh.

## Springfield in a Daze

Springfield, Ill., Oct. 9.  
Illinois' "Movietime" star contingent moved in here yesterday (Mon.) after a 10-day publicity warmup that, at most, left the citizenry wondering what all the fuss was about.

Caravan of pic stars, headed by Danny Kaye, interrupted capital affairs at noon hour with a quick tour through the downtown area, then lunched with Sec. of State Edward Barrett. Group earlier breakfasted with Gov. Stevenson, rep. of Chamber of Commerce, and top city officials.

Despite the ballyhoo preparations, townspeople reportedly were caught off-guard. Springfield Journal played the celeb influx to the hilt, and downtown theatres carried ads trumpeting the "Movietime" cause. Withal, the public seemed dazed as to exactly what the campaign meant.

Stars designated to this bailiwick are Kaye, Barbara Hale, Bill Williams, Nancy Davis, Sally Eilers, Otto Kruger and Susan Cabot. They'll trek through 35 downstate towns before arriving in Chicago Saturday (13).

Windy City will stage a parade through the Loop, with kiddies. (Continued on page 13)

## Rough Schedule

Perhaps most indicative of the grassroots nature of the "Movietime U.S.A." star tours taking place this week throughout most of the country is the schedule set up for the players by the Boston area committee. Below is a sample via Monday's (8) schedule. There's a similarly tight slate each day until Saturday (13) night.

Leave hotel in Boston 9:30 a.m.  
Arrive Uphams Corner, 9:45 a.m.  
Leave Uphams Corner 9:50 a.m.  
Arrive Fields Corner, 10 a.m.  
Leave Fields Corner, 10:05 a.m.  
Arrive Mattapan Sq., 10:15 a.m.  
Leave Mattapan Sq., 10:20 a.m.  
Arrive North Attleboro, 11 a.m.  
Leave North Attleboro, 11:10 a.m.  
Arrive Pawtucket, 11:30 a.m.  
Leave Pawtucket, 11:45 a.m.  
Arrive Providence, 12 noon.  
Luncheon, Sheraton-Biltmore, 12:15.  
Leave Providence, 2:30 p.m.  
Arrive Fall River, 3:15 p.m.  
Leave Fall River, 4 p.m.  
Arrive New Bedford, 5 p.m.  
Leave New Bedford, 6 p.m.  
Arrive Brockton, 7 p.m.  
Leave Brockton, 7:15 p.m.  
Arrive Taunton, 7:30 p.m., dinner.  
Leave Taunton, 9:30 p.m., for Boston.

# Truman Lauds Picture Industry At White House 'Movietime' Fete

Washington, Oct. 9.

President Truman congratulated the motion picture industry on its 50th anniversary yesterday (Mon.) and wished it 50 years more of success, as he received a party of Hollywooders at the White House in connection with the "Movietime U.S.A." kickoff.

Among those to visit the White House take in the luncheon and attend the big press party at MPAA headquarters were Elizabeth Taylor, Randolph Scott, Adolph Zukor, John Ford, Virginia Kellogg, Debbie Reynolds and Louise Albritton.

All of the city's three Sunday papers gave big spreads to the celebration, and two of the critics devoted their columns to "Movietime." However, some disappointment was expressed by local exhibitors over the lineup of talent sent to the nation's capital. Biggest name, Elizabeth Taylor, was a last-minute starter. She flew in from Britain for D. C. preem of "Place in the Sun," in which she is starred and was added to the Hollywood list at the last minute.

Principal address at the luncheon was made by Jayce O'Hara, acting MPAA prexy, who declared the challenge of television has been a hypo for pictures.

"Adversity was good medicine for Hollywood," he stated. "It is meeting—and meeting successfully—its first postwar challenge. The good picture is becoming the rule, not the exception. Never before has the proportion of good pictures been so high."

## Bendix Walks Out On 'Movietime' Drive

Among the actors giving local committees a hard time this week by their failure to show up for the "Movietime U.S.A." tours was William Bendix. He arrived in New York Sunday (7) evening and apparently planned right back to the Coast early the following morning.

As far as local chairman Fred Schwartz and his committeemen could determine, Bendix was lked because he was billeted at the Warwick Hotel, instead of the Waldorf-Astoria, as originally planned. Last-minute shift had to be made because, rained of Sunday's World Series game resulted in many out-of-towners staying over in their Waldorf rooms.

Actually, Bendix made no explanation, and the Lynn Farnol organization, which handled the New York arrangements, wasn't even sure on Monday that the actor had returned to the Coast. When he was called for Monday morning, preparatory to going to Albany with the rest of the Hollywoodites, he asked for a cab, instead, piled his baggage in and disappeared.

## 'Vadis' Policy

Continued from page 3

Penn., Pittsburgh, Warfield, San Francisco, and State, Memphis, will play the film on a continuous basis, with no reserved seats. State, St. Louis, Stillman, Cleveland, and Grand, Atlanta, will run "Vadis" continuously in the mornings and afternoons, then will switch to reserved seats for the evening run.

With the exception of the Astor, which is operated by City Investing, all theatres set to play "Vadis" are owned by Loew's. M-G's parent corporation. The trade now is awaiting M-G's plans for the film in general release. It's widely accepted that advanced prices will be necessary since the Robert Taylor-Deborah Kerr costarrer was produced in Italy by Sam Zimbalist at a cost reported to have been about \$6,000,000.

The initial eight engagements, particularly the six in the field, are for the most part in the nature of experiment and largely will determine national policy.

Merchandising of "Vadis" also is set for consideration at M-G's three-day national sales conclave at the Ambassador East Hotel, Chicago, beginning Oct. 22. Sitting in on this in addition to sales topper William F. Rodgers and field and homeoffice reps and department heads, will be studio chieftain Dore Schary.

## Stars Fruited

Boston, Oct. 9.

Dorothy Lamour, Alfred Hitchcock and Debra Paget were targets for pelting by overripe fruit in a stop at Brockton, Mass., yesterday (Mon.) in the "Movietime U.S.A." drive. Ill-feeling on part of a few members of the throng on hand to greet them apparently arose out of the "no autograph" ruling enforced on the caravan.

Miss Lamour got a laugh later with the explanation that when the fruit was flying she "forgot to duck."

## Judge Medina Praises Picture Industry For 'Mirroring' America

Praise for "mirroring American life" was given the film industry yesterday (Tues.) by N. Y. Federal Judge, Harold R. Medina at the luncheon in New York marking the metropolitan area's participation in the "Movietime U.S.A." drive. Jurist was principal speaker at the \$10,000 shindig attended by 1,000 civic leaders and a flock of Hollywood and local industry personalities.

"What a calamity it would have been," said Judge Medina, "had the industry even in part become a propaganda machine or tool of party politicians. Instead, as it seems to me, it has done the very thing that is just and right that it should do, and that is to serve as the mirror of American life. . . . In so doing, it has helped to make American democracy retain its strength and its vitality and ideals."

Luncheon was sponsored by the Motion Picture Industry of the City of New York, of which Fred J. Schwartz is chairman. Among those on the dais were Cardinal Spellman, who gave the invocation; Ned E. Depinet, Barney Balaban, Albert Warner, Jack Cohn, Superintendent of Schools William Jansen, Board of Education prexy Maximilian Moss, N. Y. Herald Tribune prexy Mrs. Ogden Reid, New York Post publisher Dorothy Schiff, Adolph Zukor, Robert J. O'Donnell, Harry Brandt and William Randolph Hearst, Jr.

Among the Hollywoodites were Samuel Goldwyn, Ray Milland, Teresa Wright, Elizabeth Taylor, John Payne, Dennis O'Keefe, Leonard Spigelgass, Frederick de Cordova, Irene Dunne, Jane Powell, Phyllis Kirk, H. C. Potter, Henry Fonda, Robert Stack, Carlton Carpenter, Charlton Heston, Paul Stewart and Patricia Dean Smith.

## W'kly Attendance

Continued from page 3

financial men a completely upbeat appraisal, reporting profits now are exceeding the rise in costs of operations, whereas in recent years business was on the slide and costs mounted consistently.

Touching upon basic trade problems, Raibourn said he sees some helpful departures from present quick playoffs which allow the public too limited a time in which to see certain pix. He anticipates a revival of public interest in TV when it reaches remote areas and reception improves, but noted the film industry has benefited from TV's loss of novelty where it has been in operation for some time.

Raibourn stressed the development of third dimensional pix among the ways the industry can improve its position. He said Cinemascope, controlled by Reeves Soundcraft, will cost an estimated \$50,000 to \$75,000 to install and, because of the nature of the system, could not be viewed properly from all seats in a theatre, thus the capacity would be reduced. However, he added, "this will not prove to be an obstacle of the public accepts demands and is willing to pay for it."

# YOUR MONEY BACK IF YOU DON'T ENJOY M-G-M's "ANGELS IN THE OUTFIELD"

Yes, we feel so keenly that you and your family will enjoy it, that we make the above guarantee!

A picture like "Angels In The Outfield" is so far off the beaten track that you must take our word that everybody will love it. Such laughter, such emotional reaction (yes, tears too!) haven't been experienced in theatres since "Going My Way", "Bells of St. Mary's" and "The Stratton Story"!



This tough guy  
"talked to angels".  
(Paul Douglas)



This orphan child  
actually "saw angels".  
(Donna Corcoran)



This pretty news-gal put  
them both in the headlines.  
(Janet Leigh)

We predict audiences will eat it up and we urge you to see it! Frequently our patrons hear about unusual pictures after they've gone and ask why we didn't insist that they see them. Make your plans now! Be sure to see it! **WE GUARANTEE THAT YOU'LL ENJOY IT!**

M-G-M presents

**"ANGELS IN THE OUTFIELD"**

starring **PAUL DOUGLAS • JANET LEIGH**

with **KEENAN WYNN • LEWIS STONE • SPRING BYINGTON • BRUCE BENNETT**  
and introducing **DONNA CORCORAN • Screen Play by DOROTHY KINGSLEY**

and **GEORGE WELLS • Based on a Story by Richard Conlin**

Produced and Directed by **CLARENCE BROWN**

## THEATRE NAME

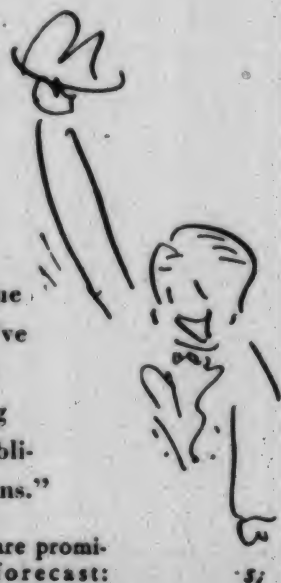


**This ad is  
getting big  
business!**

Make it the basis of your whole campaign: in newspapers, in your lobby, and on the screen. Available shortly will be extra trailer footage with this message to add to the regular trailer.

"Hats off to  
**LOOK MAGAZINE**  
for its Oct. 23rd issue  
out Oct. 9th. They've  
done a great job for  
our industry in a big  
8-page section. Publi-  
cize it to your patrons."

**P.S.** M-G-M pictures are prominent in the **LOOK** forecast: Beautiful full color scenes from "An American In Paris" (¾ page display), "Quo Vadis" and "Show Boat." Also scenes from "Angels In The Outfield" and "Ivanhoe."



(Above is reproduction of the ad that ran 4 cols. x 235 lines.  
It is also effective in reduced size.)



## Inside Stuff—Pictures

Motion pictures showing policemen in a bad light will come in for some heavy blasting when the International Assn. of Police Chiefs holds its annual convention in Miami. Chiefs contend that the depiction of lawmen as bunglers is an important factor in breaking down law enforcement. Question was brought up at last year's convention by the head of the Indiana State Patrol. Since that time police authorities have been concerned with stories of incompetence among law enforcement officers, not only in film houses but on radio and television, created disrespect for the cops and encouraging juvenile delinquency.

Valentine Sherry, producer-director of the 16m Kodachrome film, "Coney Island, U.S.A.," last week received delayed word that his picture won first prize in the Venice Film Festival's "special division." The bracket takes in experimental art and documentary films.

Festival committee informed the producer he'll receive the award and diploma in New York.

Due to distracting noises on location in Jamaica, most of the dialog in "Casablanca's" "Friendly Island," starring Linda Darnell, will have to be re-recorded. Stuart Heisler, currently completing direction of the film in London, will require about 10 days for the job. Heisler resented that he knew re-recording would be necessary but went on with the picture to take advantage of the unusual West Indies backgrounds.

Although Metro recently bought screen rights to "The Lonesome Gal," the biography of Jean Kent, Coast radio personality. It has no right to the title. When the Culver City lot tried to register "The Lonesome Gal" with the MPAA title bureau, it was discovered Columbia registered the tag last Jan. 15.

Eastman Kodak technicians have developed a technique in which 16m film can be processed in about a minute. Method is scheduled to be demonstrated during The Photographic Society of America's Detroit convention being held at the Book-Cadillac Hotel today (Wed.) through Sat. 13.

Robert L. Lippert, who's committed to a policy of building up his distribution wing, expects to drop all his low-budget pictures by the end of the year. Selling of his organization in the future, he emphasized, will be geared away from volume toward better-type product.

## 'Hollywood Failed Us'

Continued from page 12

dressed as favorite pie stars, urged to march. All juveniles will get free tickets to Loop theatres, with the best-regaled receiving \$25 defense bonds.

Pa. S. Jersey, Del. Coverage Philadelphia, Oct. 9.

"Movietime" kicked off here yesterday (Mon.) with three parties of film visitors dispatched by Coordinator Frank L. McNamee on itineraries, which, barring mishaps, should cover every college town, small city and county seat in Eastern Pennsylvania. Southern New Jersey and Delaware.

Two of the Philadelphia parties covered gubernatorial luncheons yesterday in Annapolis, and Dover, Del. Pennsylvania Governor John S. Phipps' luncheon in Harrisburg drew heavily from exhibs in this area but its Hollywood personalities were sent from Pittsburgh.

Beverly Tyler, Wayne Morris and DeWitt Haden, writer, attended the governor's luncheon in Delaware. They covered every city in the State, winding up with a luncheon in Wilmington, tomorrow. A special stunt arranged for Wednesday afternoon takes this trio to the Garden State Track, near Camden, N. J., where the feature race will be the "Movietime Handicap." Miss Tyler will present a plaque to the winning jockey.

Dispatched to the coal region upstate were Carey Wilson, producer, and actress Paula Raymond. They are to cover such anthracite and industrial centers as Pottsville, Scranton, Hazleton, Wilkes-Barre, Sunbury, Williamsport, Hamburg and a score of lesser stops. Par's Mike Weiss is in charge. Only "Movietime" guest who didn't appear was Zero Mostel, skedded for the party.

Big Dallas Reception

Dallas, Oct. 9.

"Movietime in Texas" started big here Sunday (7), when 2,000 fans gathered early at the airport to greet film folk beginning a 23-city Texas tour.

J. J. O'Donnell, COMPO chairman, introduced John Wayne, Kathleen Wynn, Chill Wills and Jane L. Lasky, who were greeted by Mayor J. B. Adoue, Jr.

No. Dakota Barbecue

Minneapolis, Oct. 9.

Immediately after arrival, Hollywood "Movietime" contingent flew to Pierre, South Dakota capital, where last night (Mon.) it was held at a huge outdoor buffalo meat barbecue arranged by chairman Eddie Ruben's committee at local level. Staged with impressive sponsorship, gala event attracted statewide newspaper and radio attention and even drew Minneapolis newspaper coverage. Its 8,000 guests from all parts of state included Gov. Sigurd Anderson, other state and local dignitaries and prominent citizens.

Following, visits to Bismarck, North Dakota capital, and Fargo, state's largest city, delegation arrives back in Twin Cities to spend Friday and Saturday and participate in Minneapolis and St. Paul shenanigans, including luncheon with Minnesota governor, breakfast with Minneapolis high school football squads and city officials, appearance on community fund program and introduction to 55,000 crowd expected at Minnesota Northwestern football game.

OK 'Movietime' Short

Hollywood, Oct. 9.

COMPO authorized Paramount to go ahead with filming of one-reeler, "Movietime, U.S.A.," with William Perlberg and George Seaton producing, from a script by Malvin Wald and Irwin Gielgud.

Picture will be released early in 1952, with COMPO paying production costs. Exhibs will pay the usual one-reel rental fees.

## Theatre TV

Continued from page 1

TV coverage of a game in any city where another pro game is being played. DuMont network, for example, has rights to all games this season. But since either the football Yankees or Giants play in New York Sunday afternoons, N. Y. viewers will see no pro football on their TV screens this year. Count gave the league and its member teams 20 days to answer the complaint.

Government, in effect, is upholding the contention of such anti-theatre TV spokesmen as Jerome W. Marks and his TV Fair Practices Committee. Marks has consistently maintained that viewers are being cheated each time a major fight or a football game goes to theatre TV and is thus banned from home TV. Marks has also accused the NCAA of fostering a conspiracy in restraint of trade via the experimental plan now in progress, which limits each video market area to only one college game each Saturday and also blacks out each area three times during the season.

Attorney-Gen. J. Howard McGrath, in a statement accompanying the complaint, declared that the suit has been instituted by the D. of J. "to clarify the position of radio and TV in relation to sports. It involves some of the most often complained-about and aggravated conditions on the dissemination of athletic events to the public."

Bert Bell, commissioner of the pro football league, averred that the league "has no discriminatory policy and is not a trust." He declared that "all we do to protect our home teams on the day of a game."

## Skouras Dividend

### Statement Clarified

Statement by 20th-Fox president, Spyros P. Skouras, before a meeting of stockholders last week created some misunderstanding regarding the company's dividend payoff this year. Commenting on the advances made in 20th's finances, Skouras said: "For the balance of the year, we expect our fourth quarter will be better than the fourth quarter a year ago and we expect to exceed the \$2 dividend by a fairly good margin."

Actually, Skouras was referring to the fact per-share earnings were expected to be above \$2. He did not mean to imply the annual dividend rate of \$2 would be boosted this year, as some had misinterpreted.

## Col., 20th Rise

Continued from page 5

abroad covering prior years' earnings. There will be no such item in the third quarter of '51.

Expects 4th Quarter Hike

Commenting that "it looks as if the business is definitely on the upgrade after a very disheartening start," Skouras said he expects the fourth quarter also will show an improvement, both in foreign and domestic rentals. He added that theatre income similarly is on the upbeat, with income either equal to or better than a year ago. Theatre business for the first half of '51 had been about 8% below the previous year.

The 20th topper said the up-trend to some extent was due to various economies. He said the voluntary salary reduction plan, in which top-salaried execs are participating, has resulted in a saving of \$700,000 annually. Skouras reminded that the original aim was for topping off expenses of \$2, 500,000 per year via the salary cuts but this failed to materialize because producers, directors and writers, blocked by the Hollywood guilds, were not participants.

Referring to disapproval of domestic exhibition from production-distribution in accordance with 20th's consent decree in the industry antitrust suit, Skouras stated he believes the company's interest in the new Elphor large-screen television project may make up for possible loss of theatre profits. Split of U. S. theatres to take effect by June 7, 1953, was overwhelmingly approved by the stockholders.

Otto Koegel, 20th's chief counsel, who presided at the stockholders' session, said he anticipates the present board of directors will remain at the helm of the new film company upon its formation. He added that probably a group of West Coasters, including Charles P. Skouras, head of National Theatres, 20th's domestic theatre subsidiary, will be named to the board of the new theatre company.

## Bidding Snarls

Continued from page 5

leaders claim, instead of bidding, a distrib could decide via negotiation which house gets his product.

Attorneys for the sales departments point out first that the L.A. decision was entirely within the framework of a local situation and that there is no assurance whatsoever that in other circumstances either Yankovich or any other jurist would uphold them in selection of a customer via negotiation.

For all practical purposes, attorneys add, there's really very little difference in the ultimate between bidding and so-called "negotiation." No matter what the mechanics, they say, they are constrained to give their product to the house that will produce the most revenue for them, so that in one way or another, directly or indirectly, an exhib is bidding as soon as another house in his area asks for a similar run.

By what method, the distributors say they want exhibs to tell them, can they safely say "No" to a man who comes to them with a request for the same run as a competing house if he's willing to pay a higher price for the product. They claim they must open such a spot to bidding unless someone can come up with legerdemain that would indemnify them against a lawsuit by the second exhib.

## Hughes' Holdings

Continued from page 3

was accompanied by reports "California money" was in back of it. It was subsequently learned, in formants said, that the purchases were directed by Hughes. However, the amount of ownership he's ultimately aiming for was not given nor was the number of shares he has bought up in the recent period.

Hughes, meanwhile, has scored a round in his running battle with the Department of Justice on length of time he's permitted to hold his stock in the two RKO companies. N. Y. Federal Court gave him two years to sell either of the two issues. In the event of no deal within that period, Irving Trust Co., as trustee of the theatre stock, would be given an additional two years to effect a sale of that stock.

Hughes took an appeal from the lower court's order and the U. S. Supreme Court on Monday (8) agreed to hear his plea. Hughes contends there should be an absence of any deadline on sale of the stock so long as the theatre shares are in trust and he holds no voting rights.

## Hot B. O. Pix

Continued from page 4

tinuing run of Col product under terms of a booking arrangement with that distrib.

While a few lengthy holdovers on the main stem are not uncommon, it's clear the current preponderance of them at this time is resulting in booking problems for neighborhood circuit and indie operators. Latter, in the face of the tieup of top b.o. product at the showcases, in many instances have been forced to give choice playing time to pix which normally would be slotted for secondary playing time.

"September Affair" (Part "Payment on Demand" (RKO) and "Capt Horatio Hornblower" (WB) were the only non-M-G films to play the Hall this year. M-G's almost complete takeover of the house began with "Kim" which ran the final three weeks of '50 and remained for the first three stanzas of '51.

Distrib followed this with "Magnificent Yankee," two weeks; "Royal Wedding," five; "Father's Little Dividend," four; "The Great Caruso," 10, and "Show Boat," eight. "American in Paris" begins its second week tomorrow (Thurs.) and promises to stay until the Hall opens with its Christmas pic about the second week in December. This is expected to be "Belle of N. Y.," also M-G.

## South Ain't Singin'

Continued from page 3

It's to plug the King Bros' "Drums in the Deep South," in which Miss Payton costars with James Craig and Guy Madison.

Reception to Miss Payton varied in proportion to strength of the local treups by theatres with department stores, newspapers and radio stations under general sponsorship of Daughters of the Confederacy. Not much was being heard from the latter group.

Setup by Terry Turner, RKO exploitation director, who's traveling with Miss Payton, is for contests to culminate on stages of houses playing the pic, with winners from each southern state vying for top honors on the stage of the Paramount, Atlanta, Oct. 17. Winners are promised a King Bros contract and trip to Europe.

In Birmingham, for instance, an extensive campaign has been worked out that has film men there biting their nails as they wait for Miss Payton's arrival Saturday (13). She'll be welcomed by city officials, be honor guest at a luncheon arranged by the department store tying in with the theatre on the contest, and be the central figure in a round of activities.

Other towns on the tour, which started last Saturday (6), are Raleigh, Durham, Charlotte, Atlanta, Macon, Savannah, New Orleans, Miami, Memphis and Chattanooga.

## RKO Minority See United Cigar Loss Key to Stock Fite

Group of RKO Theatres stockholders, which is aiming to wrest control from the present management, this week claimed that likelihood of their ultimate victory was reflected in a similar stock fight which resulted in switch of control of United Cigar-Whelan Stores Corp.

The RKO-ers headed by David J. Greene, are said to feel they're in the same position as the alliance of dissident stock owners in the United chain. It was added that United shareholders, while not representing a majority of the outstanding stock, exercised enough power at a special meeting in N. Y. on Monday (9) to win majority representation on the board of directors.

Greene's syndicate, although loosely aligned, claims ability to muster enough RKO Theatres shares to outweigh Hughes' 929,030 shares similarly as the United group took control. Greene group also asserts the present theatre outfit's board members are Hughes' appointees, in violation of the court order restraining Hughes from exercising any control.

In the United battle for control, a group headed by Charles Green of the Green Sales Co., received 1,010,711 of the 1,608,093 shares of the common stock voted. United has 2,307,308 shares of common outstanding, thus Green failed to pull a 51% majority although his shares represented 60% of those cast.

Although the proxy contest appeared less than a complete success for the Green group, because of the lack of majority, the heavy Green vote will be recognized and he will be empowered to elect seven of United's 12 directors. Additionally, Walter G. Baumhogg, United's president and board chairman will step out, giving Green an additional director for an 8-4 ratio.

Main factor was that the United session on Monday was a special meeting which required a majority of all outstanding stock to oust the present management. However, United's annual meeting, set for next May, likely would produce a similar pro-Green vote and at this meeting only a majority of the votes cast will be required.

Recognizing this, United's management will now accede to Green's demands for superiority in board representation, rather than await the session in May. Green's alliance has charged the United management with inefficiency and forced Monday's special meeting to vote on the ouster.

The RKO-David Greene group of dissidents believe their proxy fight with Hughes will prove easier as a result of the outcome of the United hassle. Greene's associates said the two outfits, RKO and United, were confronted with similarly disgruntled stockholders, the charge against both managements being essentially the same and the cumulative stock voting system obtaining in the two companies. Further, Greene's alliance claims a similarly heavy vote as that which was cast in behalf of the United group.

RKO Theatres' annual meeting is skedded for December. Prior to this, on Oct. 18, the Department of Justice will ask the N. Y. Federal Court at an open hearing for an order which would remove all Hughes appointees from the chain's board.

## DOS Limits Pix

Continued from page 1

involved in any manner of selling in getting them into the standard 13-week cycles of TV.

Seiznick, now in Europe, will get a report from Markby when he returns next month. Producer is expected to make a decision at that time as to whether the TV outlet offers sufficient income or whether the pix should go into theatrical release.

Markby has been east about three months on the study. He's understood to have talked primarily to ad agencies, but has also interviewed sponsors, station men and networks.

## Literati

### More On Taliaferro Deal

With Harper's paying a \$30,000 advance for Taliaferro Bankhead's autobiography, book trade execs believe the publisher must have a tactic not from the Book-of-the-Month Club. That's the only way they can explain the stiff advance which is unprecedented in view of the fact that Harper's has none of the secondary rights for reprints, serialization, English publication, etc.

Women's Home Companion is paying a flat \$55,000 for the mag rights to the book. Miss Bankhead is splitting the coin 30-50 with pressagent Richard Maney who is doing the writing from conversation with the actress and notes supplied by her.

### Another Radio Book

An article by Dr. Frank Kington in the 1947 anniversary issue of *Variety* will be extensively quoted in a book on broadcasting which Fred H. L. Kubank, of U. of Wisconsin, and Sherman P. Lawton, U. of Oklahoma coordinator of broadcasting, are preparing for Harper publication.

Kington, currently doing a syndicated column for the *N. Y. Post*, dealt with the various styles of commentary under the title, "What Makes a Gabber Tick?"

### Gov. Dewey's Book

*N. Y. Post* Governor Thomas E. Dewey's part on his recent quasi-official trip through the Far East, which was underwritten by Collier's mag for serialized publication, has been set for publication by Doubleday. Book firm may issue the report in a \$1 edition similar in format to its publication of Paul G. Hoffman's book, "How to Win the Peace."

### Sam Harris' U. S. Visit

Several of the American trade press editors hosted Sam Harris, editor-publisher of The Cinema (London) and his chief aide, Fred Thomas, both of whom are on a U. S. visit. Latter returns to London in two weeks but Harris, who hasn't been to America in eight years, will take it in easier stages from Hollywood to Toronto (with Canadian friends) probably not leaving from New York for England until mid-November. The Cinema is the only London daily trade paper; the Film Reporter publishes tri-weekly and Kinematograph weekly.

In setting up a luncheon pow-wow with Harris' U. S. colleagues his secretary advised "this will probably be Mr. Harris' last visit to America in light of the fact that he is nearly four score years old." Mr. Harris belies his 79 years, looking easily 20 years younger.

### Joy Adams' Third

Comedian Joy Adams is working on his third book, titled, "For Laughing Out Loud," scheduled for publication in February. It will include jokes, stories and other humorous about the world.

Adams' first opus was "From Gags to Riches" and his second, "The Curtain Never Falls" about a Broadway comic. Royalties from the former were donated to the Damon Runyon Memorial Fund for Cancer Research.

### Life's History Of Man

Life magazine's "Picture History of Western Man" will be published Oct. 29 by Time, Inc. and distributed by Simon & Schuster. Volume will include 150,000 words of text and hundreds of pictures, for over 300 pages, 116 of them in color.

Book will trace the story of modern man from the beginnings of Christendom to the westward course of civilization toward the Americas.

Last fall Life's "Picture History of World War II" was published by Time Inc., with distribution handled by Simon & Schuster.

### French Dailies Up

The price of French dailies has been advanced from 12 to 15 francs (3c to 4c).

French dailies used to be five French centimes (equivalent to 1c) before the first World War. In 1939 they reached 50 centimes. They reached 12 francs in March, 1951 (3c) when newsprint was 63 francs a kilo (about 7c a pound). The price of newsprint has now reached 85 francs a kilo, a 33% increase.

### Twiss Family Robinson

Clinton (Buddy) Twiss, ex-Hollywood announcer-special eventer for NBC, had his first book, "Long, Long Trailer," published last week by Thomas Y. Crowell. Reader's Digest has bought condensation

rights for the story of a two-year trip by the Twisses, who saved all his radio loot, bought a trailer and covered 41 states.

Twiss had been veepee of Carlton E. Morse productions, acting as co-producer on "One Man's Family," etc. He also spied on the Bergen-McCarthy and other shows.

### Jinx Tells the Story

"Jinx," by Jinx Falkenburg (& Tex) McCrary (Duell, Sloan & Pearce, \$3.50), is an appealing biog of the distaff half of the NBC radio and tele team, with a considerable amount of space, of course, devoted to her marriage with McCrary. Volume reflects Jinx's broadcasting personality—it's girlish, gay, candid, enthusiastic and at times naive. She's still starry-eyed about celebs, and there's a good deal of referring to names in show biz she has come in contact with (such as the friendship with Mary Martin & Richard Halliday), as well as politicos. Bernard Baruch wrote the foreword, for instance, sports figures and military men.

Book goes into Jinx's early life in Spain and Chile, her tennis playing, the relatively unsuccessful attempts to crash the films, her clemo modeling first Miss Rheingold, the radio breakfast gabbing, the team's first tele series, the "Previews" floppercoo, the *N. Y. Herald Tribune* syndicated column and the hard day-to-day work that goes with a busy career and a pair of kids. She's frank in dealing with questions such as, "learned how to interview, the kind of pic roles she got, her wooing of Tex, etc. All in all, it's a pretty warm account. *Bril.*

### Rebe Daniels' Tome

Rebe Daniels' tome, "282 Ways to Make a Salad," has been bought by Prentice-Hall, which will publish it in the U. S. as "Book of Salads." She's also working on an autobiography.

Miss Daniels and her husband, Ben Lyon, are going to appear in a London show as soon as their current radio series ends.

### Fall Copper Motif

Flack firm of Brenon & Morgan Associates persuaded Carmel Snow, editor-in-chief of Harper's Bazaar, to institute copper as a fall color in the mag's October issue. Metallic motif tied in neatly for B&N's client, Revere Copper & Brass, now celebrating their 150th anniversary.

With Lord & Taylor in New York halving copper via window displays, etc., some 20 other stores throughout the country are also tying in with the Harper's Bazaar promotion via ads, windows and TV programs. Both the Kate Smith and Ed Herlihy shows aired copper fashions from *N. Y.*

### CHATTER

Fred Woodress upped to amusement editor of the Birmingham Post-Herald.

Al Borden in Hollywood to gander the motion picture studios for the Philadelphia Bulletin.

Marion Mayer, managing editor of American Home, returned last week from European junket.

Helen Flynn and Alexandra Polls, Modern Bride editors, leaving for Coast on scouting trip.

Legit author-director Joshua Logan profiled by Milton Mackaye in the Oct. 20 Saturday Evening Post.

Stephen Longstreet signed a contract with the Dick Irving Highland agency to handle his future novel.

Simon & Schuster issuing a new line of 10-inch platters for children, under label of Big Golden Records.

"Music and Dance in New York State," edited by Sigmund Spaeth, published by Bureau of Musical Research.

"Groucho Is My Pop" writes Arthur Marx in the current Collier's a closeup of the comedian's novelistic son.

Sidney Alexander's novel, "Celluloid Asylum," story of filmies lensing in Italy, due from Bobbs-Merrill Nov. 7.

California Quarterly, Coast mag devoted to fiction and articles by new writers mainly, is bowing with first issue Oct. 15.

Ken Purdy, editor of True mag, authored a tome on autos which Little Brown is readying for publication next spring.

Architectural Forum will be split into two magazines beginning with January issue. One volume will be devoted to residences.

Margaret Kennedy, who authored the current bestseller, "Lucy Carmichael," in from Europe last week on the Caronia.

Erskine Johnson wrote three

articles titled "Hollywood Moves in on TV" for release by the Newspaper Enterprise Assn. Oct. 13.

Mark Brandel, back from the Coast after completing an original screenplay for indie producer David Miller, now busy on his fifth novel.

Ted Friend, *Variety's* San Francisco mugg, has issued "Guide to Los Angeles and Hollywood," listing and rating eateries, hotels, nighteries, etc. Sierra Press published.

Maureen O'Hara, Charles Brackett, Tyrone Power, Ellen Corby and Franz Planer were admitted as members-at-large of the Hollywood Foreign Correspondents Association.

John Briggs, who left the *N. Y. Post* to take the editorship of *Etude* magazine a couple of years ago, is back as music critic of the *Post*, vice Harriet Johnson, who's taken leave of absence.

"The Producer," novel by Richard Brooks about a Hollywood producer on his way up, will be published by Simon & Schuster Nov. 1. Brooks' earlier novel, "The Brick Foxhole," was filmed as "Crossfire."

"Monday Follows Tuesday," first book by Ed Sovola, columnist for the Indianapolis Times, will be published by Allen Smith Co. of Indianapolis Nov. 1. Book consists of humorous essays, part on show biz figures.

Katy Robinson, former aide to Harry Brand, has been appointed western editor of Modern Screen. Beverly Ott, who recently resigned from that post, has joined Sterling Silliphant's staff, as fan mag contact for 20th-Fox.

Clifton Fadiman to start a monthly column on books and general data in next month's November issue of Holiday mag. Al Hine and James Cerruti had been sharing book reviewing chores since Hilary Lyons left.

Week-day prices of the Chicago Sun-Times and the Chi Tribune were boosted Monday (8) to five cents, an increase of a cent. Sunday prices remain at 10c and 15c respectively. Increased production cost is announced reason.

James E. Michener, author of "Tales of the South Pacific" (from which the musical "South Pacific" was adapted) and the more recent "Return to Paradise," planned to the Coast last week en route to the Pacific on an assignment for Life mag.

Two former book editors will have tomes published by Doubleday this fall. Mary Carter Roberts (ex-Washington Star) has written a novel, "Abbot Sisters," due Oct. 18. George Fuernmann (ex-Houston Post) penned "Houston: Land of the Big Rich," out Nov. 8.

L. C. Page is prepping a new edition of Tolstoy's "Kingdom of God Is Within You," thanks to a plug by Mary Martin. Actress mentioned the tome in an article for the *N. Y. Times* (later condensed in Reader's Digest). Mention inspired 200 orders for the currently out-of-print volume.

Dorothy Samachson's "Let's Meet The Ballet" will be published Oct. 15 by Henry Schuman. Book is intended as a primer for new balletgoers, with sections on classical and modern ballet, and ethnic and modern dance. Book also contains interviews with current-day ballet stars, and is well illustrated.

Text of Maxwell Anderson's forthcoming play, "Barefoot in Athens," with an extended introduction by the author, is due for publication by William Sloane Associates Friday (12). Playwrights Co. production of the show opens a tryout the same day in Princeton, with the Broadway premiere due Oct. 31.

In an executive shakeup of the Chicago Herald-American, Edward Lapping was made exec editor, replacing George DeWitt brought in from Los Angeles. Harry Reutlinger has been upped to managing editor. There have been no announced changes in the amusement chairs, with Ann Marsters remaining as drama critic and Charley Dawn as bistro reviewer.

Walt Raschick II, 23-year-old offspring of *Variety's* former Longtime St. Paul mugg, has been appointed editor of TV Times, pocket-sized weekly video news mag published in the Minnesota capital. Walt, Sr., a former associate editor of Holiday, is now information officer for St. Paul district O.P.S., comprising the 60 southern counties of Minnesota.

Warners issued a special brochure celebrating the 25th anniversary of talking pictures for distribution to educational institutions, libraries and civic groups. Tome contains comments by Dr. Earl J. McGrath, U. S. Commissioner of Education; Dr. Arthur S. Adams, president of the American Council on Education, and Dr. Guy E. Snavely, executive director of the Association of American Colleges.

## SCULLY'S SCRAPBOOK

By Frank Scully

Slavash, Oct. 8

If Columbus had returned to Columbus Circle to celebrate his birthday in the year 1951 he would have found three teams from the same city fighting it out so that two of them could settle an intramural baseball series under the grandiose billing of "the world series."

He would have found further the soundtrack of a picture screeching from Times Square to Columbus Circle and being investigated for possible Communist propaganda because the central theme of the picture was that we on this earth better get along amicably or benevolent giants from another planet will have to wipe us off the solar system for their own protection.

He would have found across the street from this message (which is worth 10,000 pictures) another picture laying bare the foul ways to which old grads put young athletes. All the worst elements of the West Point cribbing scandal were in this picture. Unfortunately, it was made by a producer who admitted in the closing days of the Hollywood hearings of the Un-American Activities Committee that he had been a Communist.

This sort of confession is supposed to be sudden death at the box office, but it didn't seem to do it in the case of "Saturday's Hero." Personally, I thought it was the most grownup football picture Hollywood had produced to date.

They go back a long way. I don't remember them beyond the era of George Walsh, but there must have been a few tries during the scandalous days following 1905 when Harvard, Columbia and other universities agreed to abolish intercollegiate football. This caused such a riot among old grads that all welched on the accord, save poor old Columbia, which was left holding the bag alone for 10 long years.

It is quite possible that Producer Sidney Buchman, who went to school there, absorbed some of Columbia's bitter background. He may have heard some of the tales that caused football to be shelved from 1905 to 1915. There were some pips, such as stevedores matriculating on other guys' brains and returning to the docks after the football season ended.

### Halfback Horn-rimmed Harold

But by 1920 the romantic era had returned to the football field. Hollywood naturally moved in with a rash of gridpix. It didn't really hit its stride until 1925, when Harold Lloyd made "The Freshman." Horn-rimmed Harold had hardly got his breath when Red Grange, "The Ice Man Cometh" of his time, began racing up and down the Pomona College field for good old FBO. His picture was called "One Minute To Play," which was the understatement of the era.

Richard Dix broke out as "The Quarterback" the same year Grange became a minute man. He outdrew the Galloping Ghost at the theatres, if not the stadia, though, in all fairness to Grange, Dix's picture cost a lot more to make and thus probably netted less.

Earlier in the '20's, some producers thought people went to football games to see blondes in the bleachers. This was before Red Grange gave the world No. 77 to remember him by. Jean Arthur starred in one called "College Boob," and Marion Davies tried one called "The Fair Co-ed."

But along about 1931 a serious note began creeping into gridpix. That was the year "The Spirit of Notre Dame" opened up an ectoplasmic plague of things like this, ending in 1947 with "The Spirit of West Point," starring Glenn Davis, and just in time too!

Then came "Knut Rockne—All American," starring Pat O'Brien and giving Ronald Reagan his big chance as George Gipp. I guess the success of that one made it inevitable that the Thorpe picture would be called "Jim Thorpe—All American." In time Thorpe no doubt will be followed, after suitable intervals, by "Johnny Lujack—All American" and "Sid Luckman—All American." "Bob Waterfield—All American" and "One Way Togo—All American."

In 1950 there were a couple of pictures which catered to the grim side of football. One of them dealt with pros. That was "Easy Living" with Sonny Tufts. The other, called "Father Was a Fullback," dealt with the private life of a football coach as imagined by Fred MacMurray.

No producer has been brave enough, however, to deal with football as "The Frogman" deals with undersea demolition squads. All gridpix, it seems, must carry a love-interest. In both the Warner and Columbia pictures this ingredient fails to quicken a single pulse. In fact, the Thorpe picture slows down so much when love enters that if Thorpe himself moved no faster than the picture does from then on, I could outrun him on one leg. The same goes for Derek and Donna Reed in "Saturday's Hero."

### When Heels Work Over Heroes

Sidney Buchman does not consider "Saturday's Hero" primarily a griddier. In fact, he argued with the Cohn dynasty for its release last spring, instead of timing it for Monday's quarterbacks this fall. His contention was that in many things, football among them, there is an evil and if it is not watched and rooted out it will destroy the good.

Millard Lampell's story was not called "Saturday's Hero." It was called "The Hero." It was changed in order not to mislead people who might be shopping for a war picture. It concerns a Polish-American boy from a mill town in New Jersey. He happens to be a football sensation in his local high school conference. All sorts of colleges are after him. He picks an Ivy job in the south.

He's too good for them on the gridiron and not good enough for them off it. He is made an undergraduate pro by an old grad who, to accomplish his end, uses the small and concealed bribes that louse up all life in America today. This old grad, T. C. McCabe, is played to the hilt by Sidney Blackmer, who, incidentally, actually played football at the University of North Carolina.

This corruption of the young by middle-aged tycoons is a terrible thing. Professors trying to instill youth with idealism are powerless against it, as Professor McGroth (played by Alexander Knox) in "Saturday's Hero" very plausibly shows.

### Pay 'Em By the Point?

There is a solution, of course. Heave out the whole horrible hypocrisy. Pay athletes wherever an admission in charged. Obviously the whole amateur spirit as carried over from the aristocracy of England died the day a boxoffice was installed around a walled arena. That goes for any sport today, barring possibly rowing, where crowds gather on a river's shore, and the oarsman, if he wins, is rewarded with a 15-foot oar to hang on his watchbox.

But the rest are riddled with all sorts of professional pockmarks. So the thing is either to cancel college sports or make them conform to the professional standards of the world we live in. Maybe under another system man can work for nothing and play for nothing, but under capitalism they should be paid for both as long as a thin dime is made out of it by anybody.

Aldo Da Re, a \$4,000-a-year elected constable from Crockett, Cal., who plays Gene Hawley in "Saturday's Hero" is wise to all this and doesn't keep it either from Steve Novak as played by John Derek, the rest of the football squad at Jackson or even the picture-going public. David Miller, who directed "Saturday's Hero," says Da Re is a natural-born actor, rare anywhere and scarce even in Hollywood. Columbia wants to long-term him. But it might be more sensible to run him for national director of the sports exchequer making it a subsidiary of the Interstate Commerce Commission, to see that all payoffs are in proper order and where college players are paid by the point instead of a flat rate. This is to see that no padding takes place, beyond, of course, what is necessary to keep a player's brains, shoulders and hips from being crushed to pieces.





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## Clips From Film Row

### NEW YORK

E. K. O'Shea, Paramount's assistant sales chief, and Jerry Pickman, ad-publicity director, back in town from Philadelphia where they conducted the last in a series of division sales meetings.

Arthur Pincus, Loew's foreign department publicist, off to Paris and Rome.

Henderson M. Richey, Metro's exhibitor relations chief, leaves N. Y. this weekend to attend combined Allied States-Theatre Owners of America meeting in Memphis Oct. 16-17.

Graham Wahn, Warner Bros. studio publicity rep at the home-office, named Hollywood rep in N. Y. for "MovieTime U. S. A." stars' p. tours. Wahn will resume at WB upon completion of the star tours.

John Hughes, assistant head of the United Artists contract department at the home-office, slated to replace Jack Wrege as assistant to Nat Nathanson, eastern-Canadian sales manager. Wrege bowed out after 25 years with UA to buy a restaurant in Rome, N. Y.

### CHICAGO

September theatre tax collections hit \$104,658 as compared with \$112,000 for same period last year.

Paul Ricca, convicted film extortionist, will appear Dec. 27 before Federal Judge Michael Igoe to show reasons why he should not be returned to prison for alleged parole violation.

Leslie Walrath, manager of B&K's Uptown theatre, resigned last week.

Al Weinberg, Warner Theatres' ad chief here, elected proxy of the Warner Club here.

Local film censor inspected 421,000 feet of film and 91 pix last month. Two foreign films were rejected and 11 imports were classified for adult trade only.

Town theatre, Cicero, opened last week and the York theatre, Yorkville, Ill., closed, leaving total shutters here at 127.

Jack Broder's "Basketball Fix" is set for United Artists Theatre Oct. 12, first Reelart release to play the Loop deluser.

### LOS ANGELES

Fox-West Coast has allocated \$700,000 for immediate remodeling of eight houses in this area, with an equal amount destined for further refurbishing in other theatres later on.

Monogram-Allied Artists will hold its final 1951-52 sales meeting Oct. 20 at Ambassador Hotel here.

United Artists released "Jackie Robinson Story" to cash in on the Brooklyn second baseman's late season baseball feats.

Walt Disney's "Snow White and the Seven Dwarfs" first released in 1938 and reissued in 1944, will be sent out for general distribution again in February by RKO.

### ST. LOUIS

Lowell Ragon, sold his Neoga in Negro, Ill., to Harry Blackford, Urbana, Ill.

Fox Midwest moved managers at several houses recently. Earl Mitchell goes from the Benton to manage two houses; Richard L. Wright of the Benton, switched to Hutchinson, Kans., replacing John

Campbell who now is manager of the Globe, Christopher, Ill. Latter formerly was managed by Mitchell. Bud LeMaster, manager of St. Louis Amus, Shady Oak, St. Louis county named assistant to Robert Johnson, ad publicity director for Fanchon & Marco.

State Senator Edward V. Long, owner-operator of the Long, Bowling Green, Mo., and his law partner purchased Canton, Mo. State Bank.

The Carver, owned by Charles Goldman and Jules Leventhal shuttered for several weeks, has been relighted.

### PITTSBURGH

Jean Opperman took over post in Warner contact department vacated by transfer of Anna Marie Fratini to publicity.

Chuck Reichblum, son of Leon Reichblum, Charleroi exhib. graduated with first honors at Fort Slacum's armed forces institute school. Young Reichblum produces the weekly radio show, "Fort Belvoir in Review."

William Caye, of the Paramount shipping staff, assigned to go back to school; Jim Brook replaced him. F. Elmer Hasley reopened the Terrace in East Pittsburgh, which was closed most of summer.

### DES MOINES

Managerial changes made by Central States Theatre Corp. include Wm. Schleiger, formerly manager of the King Albia, Ia., being made manager of the new Call at Algona; will manage the low theatre there also.

Robert Malmquist will be new manager of the King at Albia; formerly was manager of Cresco, Ia. Erwin Braner, formerly Iowa Theatre manager at Fort Dodge, Ia., will manage the Cresco.

Maynard Nelson picked as manager of the Palace, Mason City.

Sy Fangman, formerly manager of the Rialto, Boone, Ia., will go to Empress in Fremont, Nebr., and also will serve as assistant to M. E. McClain, district manager for Central States in the Iowa-Nebraska area. Borg Iverson will manage the Rialto, Boone, in addition to the Princess there.

### PHILADELPHIA

As a follow-up to Councilman James Clark's ordinance asking a tax on theatres showing closed circuit programs, city council here petitioned the state legislature to ban theatre television as "a pernicious and monopolistic practice limiting the display of TV shows to a few exhibitors." Clark said if the state doesn't ban these shows, public hearings will be held on his ordinance.

Paul Kileman, manager of Pearl Theatre, named industry chairman for the United Fund.

Warner Bros. circuit sold two more houses, the Oxford in northeast Philadelphia, to Ethel H. Ball, trustee for Harrison Estate (former owners); and the Plaza in South Philly to auto dealer John Criscol.

Princeton-Navy football telecast from Baltimore (6) meant nothing at the Stanley's Saturday matinee. Second straight week that grid telecasts failed to make showing at Warner deluxer.

The Stanley, Chester, Pa. expects to install large screen TV by Nov. 1.

### MINNEAPOLIS

Clarence Bill, vet advance man here ahead of John Derek and Donna Reed, scheduled to make personals in Minneapolis and St. Paul RKO-Orpheum this week in connection with "Saturday's Hero" showings.

Howard Teal in from New York to beat drums for "Mr. Drake's Duck."

Film exchanges sponsoring Friday night opens houses at Northwest Variety Club.

Independent Theatres, Twin Cities non-profit buying and booking group, has dissolved, and its 17 members, mostly owners of Minneapolis and St. Paul neighborhood and suburban houses, have gone over in a body to Theatre Associates. Latter is the territory's largest such non-profit combine, comprising many of the larger independent circuits and theatres in and out of the Twin Cities. Bob Hazelton, who has been Independent Theatres' general manager, becomes assistant to Tom Burke, who holds that post with T.A.

E. R. Ruben, local independent circuit owner, has just acquired from the Aamoths the equipment

and lease of the 1,075-seat State, Fargo, N. D., for which the latter paid more than \$125,000 and recently remodeled. Saveride, leading theatre brokers here, report a sudden upsurge in theatre-buying interest.

"The River" (UA) is scheduled for a run here at advanced admissions. It goes into the World, loop surreaser, starting Oct. 29. "David and Bathsheba" (20th) just finished a five-week downtown run at the boosted scale and it was preceded by an advanced admission engagement of "Samson and Delilah" (Par) last year and a road-show engagement of "Cyrano de Bergerac" (UA) earlier in 1951. Currently "Tales of Hoffmann" (Loep) is being roadshown at the Lyceum with a \$2.40 top, the same as "Cyrano." "Bathsheba" and "Delilah" tops were \$1.20, and it's anticipated that "The River" will be scaled similarly.

### Decca Dickers

Continued from page 1

giving it a probable total of upwards of 175,000 shares at a cost of about \$2,300,000.

That clearly puts J. Arthur Rank in a minority position in U. British industrial magnate holds 134,375 shares. That represents 11.4% of the 958,911 outstanding. With 175,000 shares, Decca would have 18.4%.

No hitches have developed in the negotiations with either Blumberg or Spitz and Goetz. It is expected that the transfers of ownership will take place Nov. 1.

Within a few months of that time, efforts will begin to work out a plan of merger between U and Decca. Plan must be approved by the stockholders, by the Securities & Exchange Commission and probably by the Dept. of Justice, so will undoubtedly take some time to evolve. Merger by the end of 1952, however, is seen possible by insiders.

Intriguing top-level industries is the motive for the move. As far as Blumberg, Spitz and Goetz are concerned, it is clear. All are seeking to cash in on their stock interest by taking a capital gains profit.

Rackmil's reasoning is somewhat more clouded. Best guess in the trade, however, is that he aims to gain for Decca a bigger and more important position in the entertainment industry. Decca is in a good cash position and Rackmil apparently sees this as an opportunity to widen his activities.

Factor in getting the two firms together is Serge Semenenko, v.p. of the First National Bank of Boston, which finances both U and Decca. Semenenko has been pushing the deal, reportedly with the thought that the new combine would be a fruitful outlet for further financing by the bank.

Sale of his options will leave Blumberg with only 100 shares of common in his own name. He currently wields control, however, over about 60,000 shares (including the 31,900 options) via holdings of family and close associates.

Blumberg's status as U proxy is assured until at least Jan. 1, 1956, under a five-year employment contract which became effective at the beginning of this year. In any event, Decca buy-in foreshadows no struggle for power, since it was Blumberg who interested Rackmil in the purchase and the men are closely associated.

Blumberg's contract provides a salary of \$1,500 per week, plus expenses. In addition, in consideration of voluntary salary reductions he took when the company was in tough financial straits a few years ago, pact gives him \$1,000 per week for five years after termination of the active part of the agreement. Payment of that sum begins Jan. 1, 1956, with Blumberg called upon to serve the company in an advisory capacity on a non-exclusive basis.

Goetz will also remain with the company under his present employment contract as production head. Spitz, however, is understood likely to retire within a few months as a result of illness, despite a contract.

### Davie Sells 100 Shares

Washington, Oct. 9. Universal director Preston Davie reported to the Securities & Exchange Commission last week that he had sold 100 common shares of the company Sept. 26. That leaves him with 1,309 shares.

## Picture Grosses

### SAN FRANCISCO

(Continued from page 9)

"American Spy" (Mono) (2d wk), \$12,000.

"St. Francis" (Par) (1,400; 31-50). "Streetcar Named Desire" (WB). Sock \$26,000. Last week, "Force of Arms" (WB) (2d wk), \$8,000.

Orpheum (No. Coast) (2,448; 55-85)—"Golden Horde" (U) and "Triple Cross" (Mono). Pleading \$14,000. Last week, "Two of Kind" (Col) and "Criminal Lawyer" (Col), \$12,500.

United Artists (No. Coast) (1,207; 55-85)—"Hotel Sahara" (UA) and "Her Panellied Door" (UA). Week \$7,000. Last week, "Thunder On Hill" (U) and "Pardon French" (UA) (2d wk), part \$7,000.

Stagedoor (A-R) (370; \$1.80-2.40)—"Tales of Hoffmann" (10th wk). Off to \$3,600. Last week, big \$4,200.

Clay (Rosener) (400; 65-85)—"Tony Draws Horse" (Indie). Big \$3,400. Last week, "Storm Within" (Indie) (4th wk), \$2,300.

Vogue (S. F. Theatres) (375; 85-91)—"Seven Days to Noon" (Indie) (4th wk). Stout \$4,500. Last week, \$4,700.

### 'Woman' Great \$21,000, Mont'; 'Rhubarb' 12G

Montreal, Oct. 9.

Holdovers predominate here this week, Thanksgiving Holiday yesterday (8) helping returns nicely. Of newcomers, "His Kind of Woman" at Capitol stand out with sock session. "Place in Sun" and "Show Boat" still are big as first starts a second session and latter goes into fourth. "Rhubarb" looms strong at Princess.

Estimates for This Week  
Palace (C.T.) (2,626; 34-60)—"Place in Sun" (Par) (2d wk). Great \$18,000 following \$23,000 opener.

Capitol (C.T.) (2,412; 34-60)—"His Kind of Woman" (RKO). Sock \$21,000. Last week, "Little Egypt" (U), \$15,000.

Princess (C.T.) (2,131; 34-60)—"Rhubarb" (Par). Strong \$12,000. Last week, "Convict Lake" (20th), \$13,000.

Loew's (C.T.) (2,855; 40-65)—"Show Boat" (M-G) (4th wk). Big \$16,000 after solid \$19,000 for third.

Imperial (C.T.) (1,839; 34-60)—"Tall Target" (M-G) and "All-American Co-ed" (Par). Mild \$6,000. Last week, "Warpath" (Par) and "Yes Sir, Mr. Bones" (Lip), \$9,000.

Orpheum (C.T.) (1,048; 34-60)—"Bathsheba" (20th) (4th wk). Holding at \$10,000 after smash \$11,500 for third.

### 'Earth' Smash \$14,000, Seattle; 'Sun' High 18G

Seattle, Oct. 9.

"Day Earth Stood Still" at Coliseum. "Place in Sun" at Paramount and "David and Bathsheba" at Fifth Avenue in second week are standouts here this session.

Estimates for This Week  
Coliseum (Evergreen) (1,829; 65-90)—"Earth Stood Still" (20th) and "Triple Cross" (Mono). Giant \$14,000. Last week, "Saturday's Hero" (Col) and "Sunny Side Street" (Col) (2d wk), \$8,700.

Fifth Avenue (Evergreen) (2,366; 80-91.25)—"David and Bathsheba" (20th) (2d wk). Great \$12,000 after \$24,400 last week.

Liberty (Hamrick) (1,600; 65-90)—"Lady From Texas" (U) and "Sky High" (Lip). Slow \$6,000. Last week, "The Strip" (M-G) and "Panellied Door" (Indie), \$5,200.

Musie Box (Hamrick) (850; 65-90)—"Mr. Drake's Duck" (UA). Slow \$4,000. Last week, "Manon" (Indie) (2d wk-10 days), good \$5,000.

Musie Hall (Hamrick) (2,282; 65-90)—"Force of Arms" (WB) and "Pool of London" (U). Fair \$7,000. Last week, "Mr. Imperium" (M-G), \$5,000.

Orpheum (Hamrick) (2,599; 65-90)—"Capt. Fabian" (Rep.) and "Utah Wagon Train" (Rep). Modest \$8,000. Last week, "Flying Leathernecks" (RKO) and "Try Get Me" (UA), \$6,300.

Palomar (Sterling) (1,350; 40-70)—"Iron Man" (U) and "Take Care Little Girl" (20th) (2d runs). So-so \$3,500. Last week, "Show Boat" (M-G) and "Cattle Drive" (U) (2d runs), \$4,800.

Paramount (Evergreen) (3,049; 65-90)—"Place in Sun" (Par) and "Basketball Fix" (Indie). Terrific \$18,000 or close. Last week, "His Kind of Woman" (RKO) and "Hurricane Island" (Col) (2d wk-5 days), \$5,300.

### 'SUN' SULTRY \$16,000, DENVER; 'HORDE' SAME

Denver, Oct. 9.

"Place in Sun" is packing the Denham to land close to house record and win holdover. "Rich, Young, Pretty" also is solid at Broadway and stays another week. "Golden Horde" looms fancy at Denver. World Series on TV at two hotels and the Broadway is not hurting since over by 2 p.m.

### Estimates for This Week

Aladdin (Fox) (1,400; 40-80)—"Little Egypt" (U) and "Leave To Marines" (Lip), day-date with Tabor, Webber. Fair \$6,000. Last week, "Millionaire for Christy" (20th) and "Joe Palooka Triple Cross" (Mono), \$5,000.

Broadway (Wolfberg) (1,500; 40-80)—"Rich, Young, Pretty" (M-G). Fine \$8,000. Holds. Last week, "Strictly Dishonorable" (M-G), \$9,000.

Denham (Cockrill) (1,750; 40-80)—"Place in Sun" (Par). Sock \$16,000. Holds over. Last week, "Rhubarb" (Par) (2d wk), \$8,500.

Denver (Fox) (2,525; 40-80)—"Golden Horde" (U) and "Havana Rose" (Rep). Fancy \$16,000. Last week, "People Will Talk" (20th) and "This Is Korea" (Rep), \$15,000.

Esquire (Fox) (742; \$1.20-2.40)—"Tales of Hoffmann" (Indie). Fine \$3,000. Last week, "People Will Talk" (20th) and "This Is Korea" (Rep), same.

Orpheum (RKO) (2,600; 40-80)—"People Against O'Hara" (M-G) and "Lilli Marlene" (RKO) (2d wk). Off to \$7,500. Last week, good \$14,000.

Paramount (Fox) (2,200; 40-80)—"Mob" (Col) and "Jungle Manhunt" (Col). Good \$11,000. Last week, "David and Bathsheba" (20th) (2d wk), \$10,000.

Webber (Fox) (750; 40-80)—"Little Egypt" (U) and "Leave To Marines" (Lip), also Aladdin, Tabor, Fairish \$2,500. Last week, "Millionaire Christy" (20th) and "Joe Palooka Double Cross" (Mono), same.

### BOSTON

(Continued from page 8)

"Painting Clouds Sunshine" (WB) and "3 Steps North" (UA). Only fair \$4,000. Last week, "David and Bathsheba" (20th), \$5,000.

Memorial (RKO) (3,500; 40-85)—"Behave Yourself" (RKO) and "Lilli Marlene" (RKO). Disappointing \$16,000. Last week, "His Kind of Woman" (RKO) and "Interrupted Journey" (Indie) (2d wk), \$15,000.

Metropolitan (NET) (4,367; 40-85)—"Force of Arms" (WB) and "Havana Rose" (Rep). Sluggish \$12,000 or near. Last week, "Here Comes Groom" (Par) and "Man With My Face" (UA), \$10,000.

Orpheum (Loew) (3,000; 40-85)—"Saturday's Hero" (Col) and "Sunny Side Street" (Col). Leading town with nice \$17,000. Last week, "People Against O'Hara" (M-G) and "Lady and Bandit" (Col), \$13,000.

Paramount (NET) (1,700; 40-85)—"Painting Clouds Sunshine" (WB) and "3 Steps North" (UA). Unexciting \$11,000. Last week, "David and Bathsheba" (20th) (3d wk), \$11,500.

State (Loew) (3,500; 40-85)—"Saturday's Hero" (Col) and "Sunny Side of Street" (Col). Good \$9,000. Last week, "People Against O'Hara" (M-G) and "Lady and Bandit" (Col), ditto.

### MINNEAPOLIS

(Continued from page 8)

week but shows enough to hold for a third. Last week, big \$8,000. Lyrie (Par) (1,000; 50-76)—"Angels in Outfield" (M-G). Fairly good \$5,000. Last week, "American Spy" (Mono), \$5,000.

Radio City (Par) (4,000; 50-76)—"Texas Carnival" (M-G). Mild \$10,000. Last week, "Here Comes Groom" (Par) (2d wk), \$7,500.

RKO-Orpheum (RKO) (2,800; 40-75)—"Golden Horde" (U). Lively \$8,000 looms. Last week, "Behave Yourself" (RKO) and "Saddler-Pep fight ptx, \$8,000.

RKO-Pan (RKO) (1,600; 40-76)—"Hard, Fast, Beautiful" (RKO) and "Roadblock" (RKO). Mild \$5,000. Last week, "Magic Face" (Col) and "China Corsair" (Col) plus Saddler-Pep fight ptx, \$5,500.

State (Par) (2,300; 50-76)—"Tomorrow Another Day" (WB). Yanked after 5 slow days. Poor \$4,000. "Crosswinds" (Par) opened today (Tues.). Last week, "Rhubarb" (Par), good \$8,000.

World (Mann) (400; 50-90)—"Behave Yourself" (RKO) (m.o.). Fair \$2,500. Last week, "Affairs of Model" (Indie) \$2,200.

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# NBC'S 'FACTS OF LIFE' PRIMER

## Highlights of NBC Radio 'Reforms'

The following represent the "realistic realignment" being initiated by NBC in its revolutionary overhaul of network policy and practices. This is the outgrowth of the basic economic study conducted by a special committee of station and network representatives, which is expected to set a pattern for all the major networks in fitting AM into the new "TV economy":

(1) Inauguration of a new rate formula which will affect all network affiliates, reappraising all stations on a city-by-city basis and based strictly on a station's ability to deliver radio audiences, without regard for TV saturation. Thus, in some TV-heavy cities, there will be rate increases for radio stations whose existing rates are regarded as low. It's estimated that half of the stations will encounter rate reductions, with the other half due for increases, with the overall rate structure reflecting circulation values.

(2) NBC will henceforth deliver a tailor-made network to fit the client's requirements. Advertisers will be given the freedom to exercise their own choice of markets, so long as they are committed to 75% of the gross rate card of the network. This minimum will require use of all or a part of the so-called "primary station" network which delivers the biggest radio audience. Current sponsors can reappraise their programming to latch on to the "pick your own market" formula, but NBC is hopeful that they'll ride out their present contracts.

(3) In a sweeping reclassification of the affiliate structure, NBC has discarded its 29 basic station formula and is replacing it with between 40 and 50 "primary stations" representing the most valuable radio advertising outlets throughout the country. Many realistic factors have been taken into consideration, including home coverage, audience circulation, economic importance of station's market, etc. In effect, it marks the end of the era in radio where a station manager can attain high "basic" estate through his drinking or socializing capacities. Today he's got to deliver, based on scientific appraisal of his market.

(4) NBC is inaugurating a "Minute Man Service" which, in essence, puts the network in direct competition with such major transcription outfits as Ziv. The web has long been apprehensive about affiliates buying "outside" packages and henceforth will feed a flock of sustainers to the stations on a "pay as you sell" basis, with stations paying an established charge for each spot sold. If no sale is made, the stations can carry the sustainers for free.

(5) The 13-week minimum sponsor commitment has been discarded, with clients now permitted to buy shows for single use, consecutive broadcasts of any period under 13 weeks, or non-consecutive broadcasts, such as alternate weeks. It's aimed primarily for major advertisers with a special promotion job, or bidding for a peak season product turnover. It will also invite new limited-budget clients into the fold.

(6) Network option time is being overhauled to conform to changing sales requirements, with NBC recapturing more morning periods and relinquishing nighttime periods where the TV impact is most pronounced.

## NEW RATE SETUP MAY CUE REVOLT

by GEORGE ROSEN

It looked this week as though NBC's "realistic" approach to the new broadcasting economy, with its drastic rate structure overhaul affecting all of its member stations, would run into a wall of affiliate opposition as initial "returns" from the hinterland started coming in.

The revolutionary network realignment designed to improve the status of the advertiser was regarded by NBC and its Station Planning Advisory Committee as having a salutary effect on all radio, with some even venturing the belief that it would guarantee a secure place for radio in the overall scheme of advertising for the next 25 years.

Some of the affiliates, however, share different views. One of the nation's key broadcasters with a longtime affiliation with NBC, in suggesting that "a mountain has labored and brought forth a rodent or two but not a mouse" expressed the view, in response to a query from VARIETY, that the NBC formula for the future would likely promote a first-class hassle among the affiliates "when they understand the full implications and inevitable trend over an extended period."

The broadcaster, preferring anonymity until he's had "time to study the plan and meet with affiliate groups who seem upset," further saw "apparent hidden dangers that could outweigh potential advantages," and added, "It is unlikely that the affiliates will accept the scheme in the present form."

On the other hand, attitude of some of the affiliates is reflected in the comment of Howard E. Pill of WSPA, Montgomery, Ala., who sees the formula as "a constructive approach to continuing AM broadcasting on a sound and solid basis." "Although," he says, "there are some parts which will require further study, I believe most of the proposed changes will prove both good and workable."

### Long Haul Ahead

Because the new formula, as promulgated after months of work by the basic economic study group comprised of key NBC and affiliate execs, provides for a complete break with past tradition in the reappraisal of all 171 affiliate stations, both in terms of individual station AM stature and coin intake, even the most optimistic of the NBC radio echelon are prepared for a long haul ahead in crystallizing the new economic pattern.

For many of the affiliates it will mean a downward revision in the rate structure, based on objective rate-making factors, including television saturation in the individual markets and the AM circulation values of the stations. As detailed by Charles R. Denny, exec veepee of NBC and top radio administrator for the network, the new formula, based on scientific and systematic analysis, "will put individual station rates in proper relation to each other and have long range values in introducing stability and objectivity in the network rate structure."

This week, NBC begins the task of negotiating individually with the stations. NBC is alerted to the

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### Damm Terse

"It seems everybody knows about these matters except the affiliates," was the terse comment by Walter J. Damm, the "stormy petrel" of the NBC affiliate family who heads up the WTMJ operation in Milwaukee, when asked to express his views on the new rate structure affecting all the affiliates. Damm pleaded for more time to familiarize himself with the network realignments before elaborating.

## Radio Seen Getting Bum Shake On % Boxscores in Rating Listings; NBC Initiates Drive to Drop Them

Chicago, Oct. 9.

### Act of Providence

Providence, Oct. 9

WEAN made like the Giants the other day and threw tobacco and rule books out the window as it asked its listeners to tune in another local station, WRIB, if they wanted to hear the playoff game between the Dodgers and the Giants.

WEAN, a Yankee Network affiliate, had carried the first of the playoff games, and was advertising the carrying of all the games. Shortly before the start of the second game, station cut into its programs to announce, "as a public service" and because of the keen interest in the game, that persons who wanted to hear the broadcast had better tune to WRIB, a station that had carried the Giants games throughout the year.

WRIB later reciprocated and thanked WEAN for its courtesy. As an aftermath, WEAN was flooded with calls commending the station for announcing the switch.

Latest move in the radio industry's counterattack on the inroads of television is aimed at research outfit's "popularized" ratings based on percentages of total audience. A project to get the nose-counters to drop the percentage listings in both radio and TV tabulations in favor of a rating based directly on total audience reached is making the rounds at NBC.

The plan, framed by Gordon Mills, Ch. NBC radio sales chief, has been bucked up to the top level which has already sounded out Arthur Nielsen on the idea. However, the A. C. Nielsen Co. proxy told VARIETY that the elimination of the percentage figures isn't feasible as far as his firm is concerned. But the fact that Nielsen is currently dickering with NBC to get the web to buy his video service possibly could be used as a bargaining point in further attempts to sell him on the idea of axing the percentage boxscores. Also NBC enthusiasts of the project are hopeful of whipping up enough industrywide interest in the idea to put it over.

It's pointed out that the feeling is pretty widespread among radio circles that the medium is getting a bum shake because of the emphasis put on the percentage rather than the number of homes reached by a particular show.

An example of what perturbs those responsible for selling and promoting the older electronic medium can be found in the just-out Nielsen tabulations: NBC-TV's "Show of Shows" registered a 45.7 rating to lead the early September video parade. (Same web's Milton Berle display didn't figure in the first fall report due to its later

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## Indies, Liberty, ABC and Mutual Targets for NBC

NBC this week went to work on its plan to expand to a new network coverage, to embrace additional stations in small supplementary markets, which may range up to 150 or so. (Original plan was to add 200 stations, but this was reduced by the Station Planning Advisory Committee to the lower figure.) Chief aim is to penetrate towns of from 30,000 to 50,000 population presently without NBC affiliation, thus adding a potential 1,000,000 "bonus" listeners to network advertisers. The stations will receive no pay for carrying sponsored shows, but will get the programs cuffed.

It's understood that the formula calls for adding about 50 independent stations to the network roster; about 25 currently affiliated with Liberty Network, and the remainder recruited from current ABC and Mutual affiliates. Whether or not overtures toward the latter would invite reprisals from the rival webs, was considered an intriguing aspect.

Obviously the completion of such negotiations encompassing so many station additions will require considerable time, in view of present station commitments, etc. The web has no specific station targets in mind as the move-in gets under way this week, with each of the markets to first get a careful appraisal in order to latch on to the choice facilities.

## ROTATED SPONSOR PLAN FOR NBC'S 'GOLDBERGS'

NBC-TV is extending its multiple and/or rotating sponsorship formula to the half-hour Gertrude Berg "Goldbergs" show, which preems on the network Oct. 26. Program goes into the Friday night 8 p.m. period being vacated by "Quiz Kids."

Inability thus far to sell the show to a single client has cued the decision to invite all comers to share on a participating basis. Web has a double-pronged motive: (1) to permit medium and low-bracketed bankrollers to embrace a top video attraction slotted in cream time, and (2) forestall a sustaining gap in an otherwise SRO nighttime roster.

## NBC Option Time Gets an Overhaul

In line with the changed values of radio time, with daytime hours looming more importantly and evening segments becoming less attractive to network bankrollers, NBC's new realignment envisages changing the option time picture.

Under exec veepee Charles R. Denny's proposed blueprint, network option time for eastern and central affiliates would be moved up from 8-11 p.m. (EST) to 7:30-10:30 p.m. on weekday evenings and add the 9:30-10 a.m. period to the current 10 a.m.-12 noon option times. An hour of option time is also proposed for Sunday morning, when the web now doesn't have any option. Timetable for this revision has a target date of Jan. 1, 1952.

By next October it is planned to add another 30 minutes of morning option time on weekdays, 9:15-9:30 a.m. and 12:15-12:30 p.m., and to change afternoon option time on eastern and central outlets to 2-5 p.m. instead of the current 3-6 p.m.

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## LOUELLA PARSONS EXITS JERGENS AFTER 6 YEARS

Hollywood, Oct. 9

Louella Parsons and Andrew Jergens are parting company at close of this season after six years on ABC. Columnist said she is negotiating with a national advertiser for a combination radio-TV deal, and is now preparing the audition.

Jergens was to have been given first refusal on her TV show, but understood to have passed it up, preferring to go along with radio, or trying some other type of show for teevee.

## WSB-TV's 'We Wuz Robbed' on Series

Atlanta, Oct. 9.

Officials at WSB-TV last week did a slow burn over developments that cost them exclusivity of World Series telecasts. Station had made much over the fact that it, an NBC affiliate, had sewed up rights to baseball's fall classic in this area. Their ads proclaimed it to readers, their announcers spoke it boldly, and their window cards and other paper displayed it bravely.

When CBS grabbed off an exclusive on the first Giants-Dodgers playoff game and WAGA-TV, Columbia outlet here, came on with it as an "exclusive," WSB-TV, somehow or other, came up with the game, too. They, however, didn't carry it all. AT&T snatched it away from them around the end of the third inning.

WSB-TV's feelings were salved somewhat when they did manage to get—and hold—the exclusive on the second two playoff games, sponsored by Chesterfield, which, incidentally were announced by Ernie Harwell, an Atlanta boy.

But this satisfaction was short-lived when it was learned that WAGA-TV controlled important cable time that they refused to relinquish in order for WSB-TV to carry Series games in their entirety on an exclusive basis. Net result on an exclusive basis. Net result on an exclusive basis.

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## NBC Still Hunting For Nat'l Program Manager

Charles (Bud) Barry, NBC programming veepee, is still on the prowl for a national program manager as successor to Leslie Harris, who resigned to join Colgate-Palmolive-Peet as radio-TV director. Harris checked off the NBC payroll last weekend and moved into the Colgate operation Monday (8).

Mitchell Benson, radio programming-production exec, reportedly ranks high among the list of eligibles for the post.

## 'DOWN YOU GO' ALSO SET AS RADIO STANZA

Chicago, Oct. 9.

"Down You Go," Chi-based panel show beamed Friday nights on DuMont under Old Gold cigarette auspices, may also get a radio ride. An AM audition platter of the show was cut after last week's tele program for a possible Mutual network option.

Format of the radio version has been slightly revamped with the emphasis on sight rather than sound clues for the word game panel. U. of Northwestern prof Bergan Evans emcees and the same panel is used.

The AM treatment of the Louis C. Cowan package will be pitched first to Old Gold.

## 'Rivalry' of NBC, Ziv on Diskers Annoying Execs

Some internal sensitivities were seen developing at NBC last week, in the wake of the web's new policy on program sales which puts it in direct competition with the Ziv transcription outfit.

Fact that WNBC, the New York flagship of NBC, has decided to splurge heavily on Ziv transcribed programming, at a time when the network is trying to bolster its own program lineup to compete with the Ziv ascendancy, has reportedly cued an embarrassing situation, with some NBC execs asking "What gives here?"

With the Gotham flagship designed as a model for the patterning of the other major affiliates, the NBC echelon is fearful that the WNBC-Ziv alliance may invite some wholesale negotiations among the web's affiliate membership.

Oddly enough, the "Minute Man" program plan being initiated by NBC in a bid to counter the Ziv inroads, was the brainchild of Ted Cott, general manager of WNBC.

## Agencies, Sponsors Berate H'wood; Caught Napping on Video Cable

Hollywood, Oct. 9.

Hollywood knew the cable was coming through, but did nothing about it, and it's costing the town millions.

That about sums up the sentiment of agency and network brass from N. Y., who have been surveying the facilities for live telecast and have found little to meet their needs. Said one veepee in his disappointment over Hollywood's inability to handle a live hour dramatic show: "It looks like you're a year away, so I guess we'll just have to stay in New York."

Most caustic critic of Hollywood's laxity in preparing for what it knew was coming, is Ted Rosenak, advertising manager for Schlitz, who was here for the takeoff of radio's "Halls of Ivy" and to attend a party after the telecast of his company's TV "Playhouse of Stars."

"We would like to do the show from here, but Hollywood can't handle it," he said. "You haven't the facilities, so we've given it up. Closest of any to originate an hour dramatic television show here is ABC's Television Centre, but we're on CBS. Neither Columbia nor NBC has anything to approximate what we have in N. Y. Sure we'd like to avail ourselves of your great reservoir of talent, but a show has to be produced and Hollywood hasn't the facilities to do it."

The loss of "Schlitz Playhouse" alone over a 39-week period would be better than \$2,000,000. Original plan was to start the series here and keep it going all season, but facilities were found wanting. Schlitz did one show here last year on film, "The Pharmacist's Mate."

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## CBS-TV Tint Sets 12 1/4 Hrs. Weekly

CBS-TV, shooting for 20 hours of color programming by mid-November, is adding three and three-quarter hours weekly to its lineup starting next Monday (15), which will up the weekly total to 12 1/4 hours. Web also has a full-hour Sunday afternoon series slated to start soon, which would boost the total to 13 1/4.

New shows include a half-hour film program, comprising travelogues, cartoons, etc., which is to occupy the 5-5:30 p.m. cross-the-board period. Also starting Monday is a show featuring the Bill Baird puppets, which goes into the 5:30-5:45 p.m. period. CBS currently has five-and-a-half hours of color weekly, including the Mike Wallace-Buff Cobb show (10-10:30 a.m. cross-the-board), the Mel Torme show (4:30-5 p.m. cross-the-board), plus the three hours devoted to college football games each Saturday afternoon and the van Sanderson show Saturday mornings.

While CBS has been unsuccessful to date in lining up any sponsors for its colorcasts (with the exception of General Foods, which is coming in for a special one-shot), the web nonetheless is sacrificing any potential black-and-white business it might have had during its color transmissions. CBS cannot transmit color and black-and-white simultaneously, which means that regular setowners get only jumbled lines on their receivers when CBS is on with color.

## Folts Named WINS Mgr.

Harry Folts has been appointed manager of WINS, N. Y., vice Wilmer H. Loebe, who is leaving to set up a sales representation outfit for several indie stations in which Ralph Allans is interested.

New manager of the Crosley-owned indie in Gotham has been with the parent organization for several years, and has been in the ad business since 1934 when he joined the Crockett agency in Cleveland. Subsequently he was with Central Outdoor Advertising and Burke, Kuipers & Mahon.

At the same time, Joe Besch, director of advertising, promotion and publicity for WINS, has been advanced to assistant manager of the outlet. Before joining WINS in 1948 he did publicity for Skouras theatres.

## Puff-Happy Monroe

That new Chesterfield singing blurb, pitched to the tune of "Sound Off," has caught Vaughn Monroe in the middle of three competing single brands. "Sound Off" has been Monroe's top-selling Victor disk during the last six months, but he's sponsored on CBS radio Saturday nights by Camels. He's now waiting to hear whether Camels will okay his use of the tune on the air.

Orch leader-singer also has to face Old Golds. Later brand is sponsoring pickups of the World's Championship Rodeo at Madison Sq. Garden, N. Y., in which Monroe is now starring, via the N. Y. Daily News' WPIX. He's singing "Sound Off" in the Garden, but to date there have been no OG repercussions.

## GF to Break Sponsor Ice On Tint for 1-Shot

CBS-TV this week tagged the first sponsor for a colorcast since the web premed its commercial tint last June, when General Foods signed for a special one-shot quarter-hour to launch a new product. GF's move indicates that most bankrollers will come into color TV for promotion, rather than straight advertising, until there are enough color receivers in circulation to warrant an outlay from the sponsor's ad budget—and that should be for at least the remainder of the year.

GF show, which will be aired in N. Y. only, is slated for the 4 to 4:15 p.m. period next Tuesday (16). Show will be titled "Pie in the Sky," since the sponsor is prepping a new pie-filling with it, and will star Jackie Kerk. In line with its promotion pitch, the bankroller plans to hold a party for the food trade at the 21, N. Y. eatery, at the time of the colorcast. Color receivers will be set up there for the reporters to watch.

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## MCA Strengthens TV Dept., Adds 5, Shifting Hackett from Radio

Music Corp. of America has added five men to its tele department in a move to strengthen that sector. Most notable change is the shift of Hal Hackett, former head of the radio dept., to TV. Other major change is the shift of Alex March, who was working on the Metropolitan Opera Show at the William Morris agency, to MCA's video division.

Other changes are the shifts of Freddie Fields, from the cafes; Marty Kummer, from bands; and Danny Welkes, from vaude and cafes.

MCA is also putting greater stress on its film syndication dept. Phil Klarnet, who was recently with Metro in exploitation, went on the road last week to sell film strips produced by the MCA subsidiary, Revue Productions, headed by Jennings Lang. Herb Jaffe will head the department in New York. "Stars Over Hollywood" and "Kit Carson" are among the MCA titles in this division.

Addition of manpower to the tele sector indicates that MCA is putting an increasingly heavy stress on this division. Departmental switches indicate that the other departments will be used to groom manpower for video. Kummer's switch indicates that an increasingly greater pitch will be made to tie up bands on tele shows. Fields and Welkes will work under Johnny Greenhut, head of the guest talent division.

The other departments from which the various percenters were switched are still to get replacements.

## Joe Laurie, Jr., to Script Cantor's New Radio Show

Joe Laurie, Jr. has been signed by Eddie Cantor as a writer on Cantor's new radio series, which prems Sunday night (14) on NBC. Laurie will draw on his long knowledge of vaude and show biz in general for the show, in which Cantor plans to reminisce about the old days via recordings and dramatic bits. With Philip Morris sponsoring, Cantor will air the show from the Coast, but Laurie will handle his scripting chores from N. Y.

Laurie, incidentally, profiled Judy Garland for the N. Y. Times Sunday magazine section this week (14), tying in with her upcoming re-inaugural of two-day vaude at the Broadway Palace.

## Britannia Newsreel Rules TV Waves? But Not for NBC

Films versus television battle is still being waged furiously in England, to a point where it almost created an international incident recently. Major British newsreels, apparently averse to cooperating with TV in any manner, almost snafued NBC-TV's projected naval history of World War II, a project which has received the official sanction of the U. S. and all countries of the United Kingdom.

Newsreel Assn. of Great Britain and Ireland, organization comprising the four major reels in the British Isles, allegedly tried to prevent NBC's acquisition of footage of the British navy in action, despite protests from the Royal Navy and Ministry of Information. NRA controlled what was originally thought to be the only film available of the first two years of the war and demanded that NBC pay 10 pounds per foot, buy a minimum of 10,000 feet and that NRA hold all rights.

British reels are affiliated with the major American newsreel companies, but, according to Henry Salomon, who's producing the series for NBC, the Yanks had given their full consent to cooperation. As a result, Salomon believes the Britishers fear the inroads of BBC-TV, especially since BBC pacted with NBC recently for a mutual exchange of newsreel footage for video. NBC subsequently found that there is sufficient footage under Crown copyright for the documentary, so was able to tell the British reels to go peddle their footage elsewhere. British press, however, got wind of the story recently and have been blasting NRA unmercifully since then.

Salomon said the British navy had no newsreel photos of its own.

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## P&G PLANS ANKLING

### 'KUKLA' SPONSORSHIP

NBC-TV may find itself with open time on its hands for its "Kukla, Fran & Ollie" show. Procter & Gamble, which currently bankrolls the program two evenings a week, is considering dropping out, now that it has bought the 7:30 to 7:45 p.m. period on the same web Mondays, Wednesdays and Fridays.

NBC sales execs this week discounted reports that P&G might ankle because "KF&O" is being dropped by some stations. "Kukla's" 7 to 7:30 p.m. cross-the-board time, they conceded, is still station option time and there's a continuing struggle to keep the affiliates in line for a network show, when they could probably make more money by selling the time locally. But, according to the NBC execs, the high rating hold by "Kukla" indicates that stations would receive too many squawks from their viewers if they tried to drop it.

P&G's new show is slated to alternate with the upcoming "Dinah Shore Show," which is to be aired Tuesdays and Thursdays at 7:30 under Chevrolet Dealers' sponsorship. While P&G has not selected a program, a decision is expected to be made this week via huddles with the NBC brass. Both shows will start early in December, replacing the incumbent "Mohawk Showroom" (Roberta Quinlan) and "Little Show" (John Coule).

## Senate Probes B'cast Industry

Washington, Oct. 9.

A Senate Judiciary Subcommittee on Internal Security has reportedly begun closed hearings on "Communist influences" in the broadcasting industry. A committee aide refused to confirm or deny whether such an inquiry is under way, saying that it is committee policy not to reveal its operations. However, he admitted that subversive activities in broadcasting are to be investigated as a part of an inquiry into communications.

House Committee on Un-American Activities had planned to look into radio and TV but had deferred this phase of its inquiry because of the Senate inquiry.

## Benton Bill 'Dangerous' to AM-TV, Sez Fellows; Threat to Freedom

Salt Lake City, Oct. 9.

Harold E. Fellows, proxy of the National Assn. of Radio and TV Broadcasters, told members of the Kiwanis Club here last week that the Benton bill to establish a National Citizens Advisory Board to report to Congress and the Federal Communications Commission on TV program performance, is "dangerous legislation" which threatens the freedom of the broadcast media.

Speaking at a luncheon to honor the newspaper profession, Fellows said that radio has faced the same problems of censorship that have plagued the press, and that on occasions broadcasters and publishers have "locked arms" to prevent efforts to chip away at freedoms.

Referring to the bill introduced in the Senate by Sen. William Benton (D., Conn.), Fellows said that NARTB is fighting this "dangerous" measure and all other efforts "to gnaw away the foundations" of the American heritage of freedom of the press.

To broadcasters, he asserted, the issue is clear. "We are not left to our imaginations in this vivid day and age as to what are the consequences of opening the doors of Government regulation of the press, radio and television to those who, for what they choose to call the 'public good,' want to establish boards of governmental experts to determine what the citizens shall read, see and hear."

"History has amply demonstrated that there is no such thing as partial censorship, or slight regulation. Once the power of the state to deal administratively with information content is established in any degree, the urge to extend and prostitute that power and exert control is irresistible."

## Confirmation Of Hennock Seen Slim For This Session

Washington, Oct. 9.

With further hearings still to be held, time is running out on chances of Federal Communications Commissioner Frieda Hennock to be confirmed by the Senate this session for a Federal judgeship of the southern district of New York. Since Congress is likely to adjourn within a few weeks, it's considered doubtful that the Senate Judiciary Committee will report on the nomination in time for Senate action. Possibility of a recess appointment, subject to confirmation when Congress reconvenes, providing the Committee recommends the nomination, looms more and more probable.

Hearings on the nomination will probably be completed this week, when representatives of various women's organizations are due to testify in support of Miss Hennock. It's also expected that Miss Hennock will take the stand to answer.

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## CBS Tint Grid Comes To Chi; But Strictly A Rumor to Public

Chicago, Oct. 9.

The arrival of the first network color telecast here, via CBS's tinted gridiron pickup Saturday (6), caused hardly a ripple as it was beamed out by WRKB to an audience that practically could have been fitted into a phone booth. CBS' failure to promote the event by setting up public displays of the telecast occasioned some wonderment as to why the web went to the expense of piping the show in Chicago where privately owned color adapters are virtually nonexistent.

CBS had promised to send WHKB a couple extra monitors to be installed in the indie's guest studio for the benefit of trade observers but the sets failed to arrive in time. Only tint-equipped sets on hand at the station were used by the engineers in the master control room and at the transmitter.

No newspaper space was used to

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## Sports-Mad Mpls. A TV-AM Bonanza

Minneapolis, Oct. 9.

Local radio and TV stations rush to take advantage of the enormous amount of public interest in sports and the comparative ease to land sponsors for them continues, with more such sports programs being added almost daily to an already record-breaking number and with competition in the field among the stations terrific.

Latest to join the parade is KEYD, one of the newer stations here, which acquired the Saturday afternoon CBS "Football Roundup" because other commitments keep CBS' own local station, WCCO, from handling it. Station has Bill Dalley, former University of Michigan All-American fullback as its sports director and announcer. Preceding the "Roundup" Dalley has an "All American Roundtable."

(Continued on page 34)

## LOTS A TV ON TAP FOR BENNY THIS YEAR

Jack Benny is scheduled to get his feet much wetter in television this season. Comic has agreed to do at least six half-hour shows for Lucky Strike and, by the time the season is over, may do 10 or a dozen. First one is slated for Nov. 4 and will originate on the Coast, as will all his TV programs this year.

As in the past, each Benny show will pre-empt the time on the CBS web held by "This Is Show Business," which is also bankrolled by Luckies but originates in the east. Time is the Sunday 7:30 to 8 p.m. period. Each Sunday that Benny does a TV show he will tape his radio program in advance.



# TV ALERTED TO CHI CODE MEET

## Bel Geddes' TV Futurama

Norman Bel Geddes, industrial and stage designer, who created the General Motors-sponsored Futurama at the New York World's Fair, is currently engaged in designing the TV studio of tomorrow. Bel Geddes has been at work in the Virgin Islands for the past six weeks, on assignment by NBC, designing his initial studio model. Sylvester L. (Pat) Weaver, the network's television chief, flew down last weekend to inspect the progress on the work. Bel Geddes is not on the NBC payroll but is under contract on a per project basis. Ultimate use of the Bel Geddes designs is still in abeyance, pending decision by the network on its future plans for a Television City, either in New York or in Hollywood.

## Radio Writers Guild, Authors League Breach Widens on TV Jurisdiction

Council of the Authors League of America on Monday (8) ordered the Radio Writers Guild to withdraw its petition, now before the National Labor Relations Board, asking for an election to decide jurisdiction for television script writers.

Meeting was generally heated and may threaten the peacemaking overtures which were launched at a council meeting two weeks ago when it was stressed that the jurisdictional question could be decided only by a complete revamp of the ALA structure.

Monday's parley started with the question of why the RWG hadn't withdrawn the petition. Radio delegates said that they understood that the guild hadn't been ordered to scuttle the petition. RWG reported that, in line with their interpretation, their regional councils had decided to "adjourn" the petition indefinitely, but this stand didn't satisfy the other ALA council members.

It was then proposed, as a compromise, that the RWG delegates be instructed to "use their good offices" to get the radio union to drop the petition. RWG-ers turned this proposition down, saying they couldn't commit themselves.

Council then voted, 6-4, to direct RWG to withdraw its NLRB request for the election. Voting in favor were Rex Stout, Arthur Schwartz, Arthur Garfield Hays, Ann Petrie, Laura Z. Hobson and Annalee Jacoby. Opposed were Hector Chevigny, Sam Moore, Jack Benikover and Howard Rodman, all of RWG. One RWG delegate, (Continued on page 36)

## NBC 'Rise & Shine' In Nov. TV Bow

NBC-TV's ambitious 7 to 9 a.m. "rise and shine" show now looks scheduled for a preem the first week in November, with indications that Dave Garraway will take over the main burden of the two-hour, cross-the-board variety program.

Garraway is due in at N. Y. headquarters from Chicago tomorrow (Thurs.) for huddles with TV veepees Sylvester L. (Pat) Weaver and Fred-Wile to finalize the deal. Initially Garraway had reportedly nixed the deal because he also wanted nighttime exposure on a once-weekly basis. But it's understood that an arrangement had been reached whereby Garraway will do a succession of guest shots on major nighttime shows.

## PAMELA'S OCEAN HOP FOR VIDEO 1-SHOT

Pamela Brown, British legit star who was seen on Broadway last season opposite John Gielgud in "The Lady's Not For Burning," flew in to N. Y. Saturday (6) to appear on Celine Theatre's "Susan and God" on ABC Oct. 17. Then actress will return to London. Event will not only be Miss Brown's TV acting debut (she appeared as Lilli Palmer's guest on the latter's chit-chat aler last season), but marks one of the rare occasions for a star to be imported from England for a one-shot.

## MAJOR INDUSTRY SESSION ON TAP

Washington, Oct. 9  
Television station members of the National Assn. of Radio and TV Broadcasters will assemble in Chicago next week for what shapes up as one of the most important meetings in the history of the industry. For they will meet to vote on adoption of a code to clean up TV programs. Their action may well set the pattern of the media for years to come.

A proposed draft of the code was tentatively approved here last week at a two-day meeting at NARTB headquarters of the Television Program Standards Committee, headed by Robert D. Swezey of WDSU-TV in New Orleans. It is now up to the Association's TV membership to accept it or reject it, to alter it or adopt it as is. Considering the broad industry composition of the 12-man committee, prospects are that their recommendations will be accepted with little modification.

The code, in its present shape, presumably sets standards for such important matters as "decency and good taste" in programs, programming for children, commercials, treatment of news and controversial subjects, use of the medium for advancement of education and culture, and enforcement.

The problem of compliance is expected to receive considerable discussion when the broadcasters meet. NARTB's membership includes less than 70 of the 108 TV stations in operation. How to bring in the others and the hundreds of new stations to be established after the freeze is lifted will doubtless get major attention.

Chicago meeting to be held Oct. 19 at the Stevens Hotel, will be a day-long closed session affair which only NARTB members may attend. C. E. Arney, NARTB secretary-treasurer, said there will be no limit on the number of member-station staff at the conference.

Membership of the Program Standards Committee, in addition to Swezey, are Walter J. Damm of WTMJ-TV, Milwaukee; Davidson Taylor of NBC; Harold Hough of WBAP-TV, Fort Worth; Paul Rabinovich of KTLA, Los Angeles; Harry Bannister of WWJ-TV, Detroit; Clair R. McCollough of WGAL-TV, Lancaster, Pa.; James C. Hanrahan of WEWS, Cleveland; J. Leonard Reinisch of WSB-TV, Atlanta; H. W. Slavick of WMCT, Memphis; Donald W. Thornburgh of WCAU-TV, Philadelphia; and James L. Caddigan of DuMont.

## TV Premieres

(Oct. 10-20)  
Following is a list of shows, either new or returning after a summer hiatus, which preem on the four major television networks during the next 10 days (Oct. 10-20):

Oct. 11  
Herb Shriner Time. Comedy. ABC, 9-9:30 p.m. Cluett, Peabody through Young & Rubicam.

Oct. 12  
Danny Thomas Show. (All Star Revue). Variety. NBC, 8-9 p.m. Participating.

Oct. 14  
Bob Hope Show. (Chesterfield Comedy). NBC, 7-7:30 p.m. Chesterfield, via Cunningham & Walsh.

Goodyear TV Playhouse. Drama. NBC, 9-10 p.m. Goodyear Tire & Rubber, via Young & Rubicam.

Oct. 15  
I Love Lucy. Situation comedy. CBS, 9-9:30 p.m. Philip Morris, via Biow.

Oct. 18  
Garry Moore Evening Show. Variety. CBS, 8-8:30 p.m. Johnson's Wax, via Needham, Louis & Brorby.

Oct. 20  
Martha Raye Show, with Ezio Pinza. (All Star Revue). Variety. NBC, 8-9 p.m. Participating.

## NBC-TV Blueprints 'Tryouts of 1951,' 'On-Location' Shows to Hypo Medium

### Color TV Premieres

(Oct. 10-20)  
Following is a list of color TV shows which preem during the next 10 days (Oct. 10-20):

Oct. 15  
Film Show. Variety. CBS, 5-5:30 p.m. Sustaining.  
Baird Puppets. Comedy. CBS, 5:30-5:45 p.m. Sustaining.

## CBS to Revive 'Workshop' For Experimental TV

"Columbia Workshop," an experimental program series which birthed a number of new techniques and talent for CBS radio several years ago, is going television. And, according to CBS-TV program veepee Hubbell Robinson, Jr., the video version will be used for specifically the same purpose—"to get out of the talking stage about developing new ideas in TV programming and deliberately try new formulas and techniques."

Show is slated to take over the Tuesday night 10:30 to 11 period, starting Dec. 11. Time is currently held by CBS affiliates for local programming, with R.H. Beer sponsoring "Battle of the Boroughs" over WCHS-TV, the web's key N.Y. outlet. Stations have already been notified that their option expires Dec. 4 and that the network will recapture the time the following week. Title for the new show has not been selected, but it's expected to be tagged "Columbia TV Workshop."

As outlined by Robinson, the emphasis will probably be on new dramatic presentations but the show will not be tied down in any way to a single motif. While a supervising producer will be assigned to rein the project, Robinson said, "it will be open to anyone who comes up with a good idea for a new program or a new idea in presenting a program." He said that CBS will naturally try to sell the show, declaring that "we hope to give it boxoffice value." But, he emphasized, it will be sold only to an advertiser who is willing to go ahead with the idea of constant experimentation to improve TV techniques.

## GENE KING EXITS HUB; TO EUROPE FOR ECA

Boston, Oct. 9  
Eugene H. (Gene) King, for the past four years program manager of WCOP, Hub's Cowles Bros. station, has been appointed Director of Radio in Europe for the Economic Cooperation Administration, and will headquarter in Paris. He will wind up his affiliation with the Hub station this weekend (12).

King, a native of New York City and a vet of 15 years in the radio industry, came to WCOP in 1947 when it was the Hub's ABC outlet, from WOR, New York, where he had been manager of program operations. During his four year stint here he has won several national awards, most recently the local Distinguished Public Service Award of the Children's Hospital. Active in airing public service programs over the station, he recently completed a series of programs in association with the New England branch of the FBI.

He will fly to Paris Oct. 18 with his family, including Mrs. King, 10-year-old Betty, who has been conducting a moppet show over the station; Jonathan, 8, and Deborah, 3, sailing Oct. 24.

Apparently the NBC television hierarchy is no little concerned over the growing public antipathy toward TV's week-in-week-out sameness, and failure to project new formulas and face into the current semester.

As result, the network is blueprinting a series of innovations, one of which would be to take major programs "on location," both in New York and on the Coast. Network for example, has already explored the possibility of originating some top comedy shows, notably those on the Sunday night Colgate stanza and the Saturday night "All Star Revue," from Army camps and other military installations in and around New York and Hollywood. The idea of doing a Dean Martin-Jerry Lewis TV show from an alligator farm on the outskirts of Los Angeles has captured the fancy of the network brass, and they plan to carry through with the "on location" idea.

Meanwhile, the network is prepping something in the nature of a "Tryouts of 1951" weekly marathon show on which to showcase new talents, including performers, aspiring writers, directors, producers, etc. The web has been talking in terms of a three-hour Saturday afternoon program, with one hour emanating from New York, another hour from Hollywood, and shifting the third hour of origination to various key cities, changing weekly.

While the web recognizes the danger of going "stunt happy" which had a boomerang effect in radio some years ago, nonetheless it feels that such experimentation would have an overall beneficial effect on the medium as a whole.

## CBS-AM's Sunday SRO; 'Irma' Sold

CBS finally got off the hook this week on its "My Friend Irma" show. Ennis will pick up the tab for the program, starting this Sunday (14). In so doing, however, the bankroller is dropping its plan to sponsor CBS' "FBI in Peace and War" for which it had previously parted on an alternate-week basis with Wildroot.

Cy Howard, producer of the "Irma" series, is slated to return to the Coast today (Wed.), after two weeks in N.Y. huddling with CBS execs on the AM and TV sales. He'll stop off in Chicago en route to talk with Wrigley execs, who sponsor his "Life of Luigi" on CBS-AM, as well as with Les Atlass, CBS midwestern chief.

CBS' inability to find a sponsor for "Irma," which was among the Top 10 consistently last season, (Continued on page 36)

## MORE SPONSORS SPREAD N.Y.-TO-L.A. TV WINGS

Based on the successful acceptance by viewers in the west of the first shows aired from coast-to-coast, CBS-TV this week wrapped up deals with four more sponsors, all with shows on Wednesday night, for the N.Y. to L.A. programming. Each will be tagged his proportionate share of the added line charges, which approximate \$1,000 per hour.

Signing on for the ride to the Coast are Colgate ("Strike It Rich" 9 to 9:30 p.m.), Embassy cigarettes ("The Web," 9:30 to 10; Pahst Wednesday night fights, 10 to approximately 10:45; and General Cigar ("Sports Spot," 10:45 to 11). Latter two will go to the Coast live on alternate weeks only, since CBS must alternate with ABC on the single-channel microwave in the Wednesday night 10 to 11 period. That compromise was reached to permit ABC to air its new "Celine Theatre" from N.Y. to L.A.

## JIMMY DURANTE SHOW

(All Star Revue)

With Helen Traubel, Eddie Jackson, Jules Buffano, Bob Crozier, Phil Leeds, Jack Roth, Roy Barzy orch, others

Producer-director: Joseph Santley

Writers: Charles Isaacs, Jack Ellinson

60 Mins.; Sat., 8 p.m.

KELLOGG, PET MILK, SNOW

CROP

NBC-TV, from N. Y.

(Meyron Gardner, K&E)

Jimmy Durante launched his second season on TV last Saturday (6) via "All Star Revue." The introductory six minutes or so shaped as one of the fastest in all video. Whatever happened after that was strictly on the house. His patented "Gotta Start Every Day With a Song" released just about everything in the Durante larder. He tied off on a Broadway rooftop set hatching the town, then all of a sudden got in a quickie as the competition via his "stand by CBS-let's keep 'em worried."

From here on he kept punching away at a furious pace (is the guy asleep?) with gags and pieces of business in walkie-talkie style. Using a boom mike as a fishing rod, he hooked a blonde planted in the third row of the studio. For the working set with their lights turned out and only the receiver's illumination to distract them, he ordered the screen blacked out. He insisted that an overhead camera shoot him with his fashionable toupee perched on his shiny noggin. There was even a be-wetted horse, but a connecting gag didn't come off. This intro block was Durante with all the stops pulled out.

Followup hotel skit found him in a room devoid of everything ("there's a pickpocket in the joint"). He called room service to "send up an order of furniture." Incensed, he screamed for "the NBC indignities." Three of them showed up to discuss the nut on the show—some more nonsense. Now ready for sleep, he was laid into a crib. When he was picked up, he socked with: "If this guy tries to burp me I'll murder 'im."

A "back from vacation" comedy song with cheesecake dressing was strictly a filler. But the Schnoz bounced right back with a fashion salon locale featuring a great "conscience" bit via a lively puppet perched on his shoulder and shooting gags at Schnoz. This cued entry of soprano Helen Traubel in a return tandem following last season's high score. The statuesque Wagnerian singer, elegant in a black gown, gave a resounding piece from "Tannhauser."

A Kellogg commercial, set in a supermarket, integrated Schnozziola in a white-gloved fake counting routine that was good for chuckles.

Fore part of the Durante-Traubel "musical" number was offish, being excessively slapstick, but the duo then smashed over a special, "Our Voices Were Meant for Each Other," complete with counterpoint and musically mannerisms, that suggests platter potentialities.

Mme. Traubel's Quartet stanza from "Rigoletto" had Durante down to size with "Yeah Yeah" and buffoonery on the cymbals. After a slice on "Habanera" the opera star led with an evergreen foot forward on "Old Gray Bonnet" and "Waitin' for Robert E. Lee," winding with duo's reprise of the "Voice" tune.

Mme. Traubel can give many a pop chanteuse an awful tussle for bookings whenever she decides to ankle the Metopera.

The "Club Durant" number bore the familiar brand of Eddie Jackson cakewalking-Durante pianistic, and cowedebbed "Nobody's Sweetheart Now." It's innocuous at best.

finale was something of a riotous fusion encompassing the whole, issued in a theme on "wood" reprinted from Clayton, Jackson & Durante's "New Yorkers" Revue of a generation ago, that reached bonfire proportions. The buildup was reached through continual trumpet fanfares. Whether the spectacle of a Traubel zealously breaking up instruments is funny—that's questionable.

With the superb Schnozziola showmanship, the unerring sense of taste, the masterful handling of some material that would be almost nothing in others' hands (even his memory lapses convert into pluses), any kind of Durante setup is guaranteed. The click writing stable (Charles Isaacs-Jack Ellinson) certifies it. The whole was rigged with expert production that included smooth transition and good timing that even some big-league shows fall on.

"All Star Revue" (Duranter-tagged), this time out, looked like a revue and played like one. Producer-director Joseph Santley and his aides can take a few certain calls on that alone. And Mrs. Calhoun—wherever she is—was ably in stitches. *Trea.*

## MYSTERY THEATRE

(Case of Carrie's Coffin)

With Tom Conway, James Burke, Robert Shayne, John Eldridge, Pat Wright, Edith Agnold

Producer: J. Donald Wilson

Director: Eugene Forde

Writer: Al Martin

30 Mins.; Fri., 8 p.m.

STERLING DRUG

ABC-TV, from New York (film)

(Dancer-Fitzgerald Sample)

Same week that "Mystery Theatre" moved over to ABC's radio web, the sponsor also launched a television on ABC-TV. It's expertly done, lensed on film by Rowland Reed Productions on the Coast, with J. Donald Wilson (incidentally, a former ABC program veepee) as producer. "Mystery" should rank with the better video whodunits.

As in the AM edition, the series features Inspector Mark Saber as a suave, penetrating detective, with Sergeant Timothy Maloney as his aide. Principals in the television are played by a different set of thespians, however, with Tom Conway cast as Saber and James Burke handling Maloney. They do an effective job, the TV Maloney being somewhat less in the stereotyped flatfoot groove and Saber coming over as quasi-British in the Sherlock Holmesian polish with which he tackles his cases.

First vehicle Friday (5) dealt with the murder of a woman, with her husband, a previous husband and her daughter under suspicion. Early evidence pointed to the husband, who was making a play for the step-daughter, beneficiary of the victim's will. Saber, however, by craftily accusing the daughter of the crime got her father to confess.

As in the radio original, stress is placed on the characterization and in scientific solutions. In this instance the supposed suicide was unfolded as murder by the lack of powder burns, and the girl was caught in a lie by a laboratory test of a paint smear on her handkerchief. The denouement was a bit jumpy, but generally the pieces held together. Violence was minimized, with just two quick exchanges of gunfire.

Filmization was topnotch, using many advantages of celluloid in cutting, editing, lighting, etc. In several spots, for instance, while some characters were speaking the camera caught a significant glance by another person, or the movement of a shadow, to advance the story along quickly. Thesping of the supporting cast, including John Eldridge, Pat Wright, Robert Shayne and Edith Agnold was good.

Commercials for Bayer, Phillips and Mollie brands were highly effective, using a scientific demonstration approach. The aspirin was seen dissolving in a tumbler of water and the milk of magnesia neutralized a test acid solution. *Bril.*

## Tele Follow-Up Comment

Whether by accident or just-so happens he's opposed by the NBC-TV "Colgate Comedy Hour." Ed Sullivan came up Sunday (7) with a show of magnetic proportions on his CBS-TV "Toast of the Town." With virtually no visible production feistiness, no dancing gals and none of the abracadabra of past programs, it was vaudeo with a vengeance. A couple more on this pattern, following on the sparkling promotion and marquee value behind his previous Oscar Hammerstein 2d and Helen Hayes' "stories"—and the burden will switch to the Colgate-Palmolive-Peet shoulders. As of yore, the only dull spots were the Lincoln-Mercury plugs.

Every act racked up a score. And some "nonpros" in timely booked Giant-Yank athletes provided a terrific off-beat fillip.

It would be hard to pick a topper. Maybe Dick Haymes, current at Bill Miller's N. J. Riviera; he belted over "Because of You" and "September Song" and displayed vocal depth that seemed to give him a new and brighter look. Most probably Metopera coloratura soprano Roberta Peters, young and fetching, who followed an authoritative operatic entry with a salvo job on "I Dreamt I Dwelt in Marble Halls"—a seldom heard piece (practically in mothballs) that undoubtedly received one of its finest renderings from her throat.

Maybe also Jack E. Leonard, the outsized comic, whose planned ad lib and ostensible throwaways were never better showcased on the late "Broadway Open House." After the straight patter, he did the

TV's Slick Performance  
On World Series, With  
A Minimum of Frills

Video's coverage of the 1951 World Series games between the Giants and Yankees has shaped up as a solid, craftsmanlike job. After several years of televising the regular pennant games, the TV sportscasters have developed an excellent camera technique for baseball. The best thing about video's performance at this year's fall classic is that it adhered to the standardized technique with a minimum of added frills.

WOR-TV's crew, which has been picking up the big show both for the local WPIX, N. Y. and NBC web cross-country videocasting, used several auxiliary camera positions for the series in addition to a couple of Zoomar lenses. The basic position, however, remained behind home plate to catch the pitcher-batter-umpire layout. With men on base, the cameras frequently utilized a wide-angle lens to get a view of the whole infield. The other camera positions near first and third base permitted side shots of the batter but added little to the actual coverage of the games.

The supplementary camera positions, in fact, were sometimes badly used. For some reason, glimpses of the dugouts, bullpens and the clubhouses were rung in irrelevantly, sometimes even cutting away from the batter while the pitcher was winding up. Coverage of baseball, with its large playing field, is, at best, a compromise and the most effective way to overcome TV's limitations is to follow the ball at all times. With few exceptions, this was the WOR-TV formula and it worked. The cameras caught Monte Irvin's steal of home as well as the several sensational catches in the outfield via the Zoomar lens.

Commentary for the Series' videocasts was competently handled by Russ Hodges, who did the regular pennant games for the Giants for Chesterfield cigs, and Jim Britt, Boston sportscaster. Hodges had the edge in his sparing use of gab, letting the cameras supply most of the story. Britt sometimes got involved in too much verbiage, particularly when he tried to explain why a ball hitting home plate is foul.

Plugs for Gillette were spotted regularly through each game with the razor company attempting to get more variety than usual in its commercials. Animated cartoons and testimonials from ball stars were alternated to minimize the inevitable monotony of plugging the same product through a three-hour game. *Herm.*

equivalent of a TV begoff via his song-dance, bat revolving gag and off-stage whirl.

A truly remarkable turn was the Salzburg Marionette Theatre in video debut. A feature of the Salzburg Festival, it displayed but one number, "The Swan" ballet, done by a 3½-foot figure that was three-man-manipulated overhead. The illusion was masterful and the recorded music a gem. This act, together with its touted comic opera repertoire (Mozart, et al.), should have no trouble hitting solid routes in all situations. It's the kind of novelty teevee itself is crying out for.

Teeing off the show were Peggy Ryan & Ray MacDonald—first in a quick beat "Blue Skies" tap, then in their special vintage "Old Soft Shoe" song and terperi. A silhouetted trio of dancers provided a nifty complement.

For the baseball doings, emcee Sullivan brought on Sal Maglie, Ed Stanky and Bobby Thomson (Giants), and Yankees Allie Reynolds and Phil Rizzuto. Good comedy resulted from candid repartee on a "replay" of the third game (6) wherein Stanky pulled a "dropkick" on Rizzuto. The behind-scenes showmanship was evident. With the Sunday game rain-cancelled, a shift in script probably had to be made, but Sullivan is an old sports hand. Connie Mack and Charles Comiskey took bows from audience.

Winding the sock layout, Los Gatos tumbled, built pyramids and effected a three-high column with in-between terps at a furious pace to rate a high score. Sullivan will have a hard time topping this hourlong block.

## GOLDEN CAFE

With Maureen Cameron, Reuben Weiss, Kim Scott, Jeanne Dishop, Marge & Charley, Joe Jaslowe, Romaine Johns, Joe Angello, Bertha Forman, Mrs. Lu Weiss, Loretta Marks, Betty Wright, Murray Frank and his quartet

Producer: John Fival

Director: Peter Strand

Writer: Ted Ogar

30 Mins.; Sat., 10 p.m.

ALTEX BEER

WXYZ-TV, Detroit

(McCann Erickson)

Everyone who had anything to do with this show is to be congratulated. And it's hoped that all other Detroit television producers, directors, writers, cameramen, players and prospective sponsors had the good fortune to see this production.

For a long time now Detroit television efforts have been limping along on interview shows, cooking demonstrations, chatter - platter shows, amateur shows with catch-as-can "talent," feature films and the like. It has seemed strange that that was all the nation's fourth largest city could offer in the way of locally-produced television shows. There was an absolute lack of production programs and original shows with a story line, until "Golden Cafe" came along. And it was a one shot effort. The sponsors haven't yet decided whether to continue the show, which cost about \$850, on a weekly basis. It merits a long life.

"Golden Cafe" opened on a cafe scene, focused on a table where two men were sipping beer, of course. A girl, who turned out later to be songstress Maureen Cameron, sauntered over, sat down at the table and entered a pitch for Altes Beer. It was all nice and easy like, the commercial, but it probably would have been more effective if the opening scene had been interchanged with the second which featured Reuben Weiss as a race track tout talking about his favorite subject.

The camera served as a "third" party at all of the conversations at the cafe tables and bar. Occasionally, the "third" party sipped a beer in much the same manner and with the same finesse that has become standard on several net shows. But it was a new technique for Detroit cameramen.

After the camera had interloped on several conversations, none of them connected but all of them well written and spoken in the idiom of the man on the street, Kim Scott appeared as a tap dancer and earned the plaudits of the cafe audience she entertained.

After some more interesting conversations, Miss Cameron, who has a pleasant throaty delivery, sang "One For My Baby and One for the Road." Later, she did another fine job on "Lover Man Where Can You Be?"

Marge & Charley, adagio team, scored well in their spot. None of the entertainers were announced, they just wandered onto the stage during lulls in conversations. It would seem more natural for them to be announced, but, as it turned out, the feeling of informality was well maintained the way it was handled.

All of the "patrons" of the cafe were professional entertainers with experience in Detroit radio, television or stage productions. They have interesting faces and voices, refreshingly new. That, combined with well-written dialog, added up to an enjoyable television show, a type of show that Detroit has been doing without for far too long a time. *Tew.*

## NBC Option Time

Continued from page 21

p.m. option setup. These changes are predicated on shifting present commercial schedules.

Sole proposed shift in the mountain zone setup is adding the 10-11 a.m. (MST) Sunday period to the present schedule. On Pacific Zone outlets the mixed sked of live and repeat shows calls for shifting option time to conform to the local time when network commercial programs are broadcast. New morning option time on weekdays will be 9-9:45 a.m. to 12 noon and 12:15-1 p.m. Pacific time. New weekday evening periods will be 6:30-9:30 p.m. Pacific time.

Since the changes proposed involve the web's contracts with individual affiliates, they are subject to negotiation. Denny declared that completion of these plans "will further strengthen NBC network service by providing more adequate time for network sale and facilitate clearances for commercials." The chain's Stations Planning and Advisory Committee has already backed the proposals.

## I PAGLIACCI

With Joseph Mordino, Elaine Malbin, Paul Ukena, Jack Russell, Paul Franke, Thomas L. Thomas, Howard Taubman, guest

Producer: Samuel Chotkinoff

Music-Artistic Director: P. H. Adler

TV Director: Charles Polachek

60 Mins.; Thurs. (4), 11 p.m.

Sustaining

NBC-TV, from New York

NBC kicked off its series of eight vidoperas with a fine production of Leoncavallo's "I Pagliacci" on Thursday (4). A short two-act music drama, "Pagliacci" lacks some of the scope of other classics that have been presented on television, such as "Carmen" and "Tales of Hoffmann," but it nevertheless made an engrossing opus that was musically rich and had dramatic validity. Only five minutes or so were clipped from the originally libretto, and this was mostly choral passages unsuitable for the medium.

As the NBC company has done in its past two seasons, the vehicle was presented in English in an adaptation prepared by the staff and Townsend Brewster. It was a natural and understandable translation. Another departure from the usual stage presentation was having a separate Prolog (Thomas L. Thomas), rather than giving the assignment to the Tonio.

Good use was made of television's potentialities for staging opera. The cast, in addition to its vocal talents, was able to act convincingly. The sets, while simple and economical added to the mood of tragedy. Closeups were utilized with great effectiveness, particularly in the "Vesti la giubba" aria where Canio sits before his broken mirror, and again when the coquette, Nedda, whips the clubfoot Tonio. Here the two players were each emoting before individual cameras, but the effect was of two people in sharp and intimate conflict.

Elaine Malbin did an outstanding job as Nedda, both from a singing and acting point of view. She also danced charmingly in the "play within a play," which was deftly staged by choreographer Aida Alvarez. Joseph Mordino was convincing as Canio, his face registering as a tragic mask and made even more effective by the "Pagliacci" makeup. Others, who also performed well, were Paul Ukena as Tonio, Jack Russell a regular of "Your Show of Shows," where he has an opportunity to do operatic capsules for tele as Silvio, Paul Franke as Beppe and Thomas as the Prolog.

The production and direction had a sure touch. There was only one minor slip: a camera positioned behind an open door in the final scene, although shrouded in black, betrayed its presence by the faint glint of its lens.

Program showed that although NBC is offering the longhair fare in video terms it isn't playing down to the audience or lowering artistic standards. The series of monthly productions will air Offenbach's "Monsieur Chouffleur's," which has been retitled "R.S.V.P." on Nov. 1. Tchaikowsky's "Pique Dame" is also on the schedule.

Because "Pagliacci" ran short, Howard Taubman, N. Y. Times music editor, was brought on at the close for a six-minute unheard interview by the cast, still in costume and in some cases still panting after their performance. Taubman, a bit nervous at the outset, talked with the young singers about the high level of opera in Europe, the chances for American artists abroad, etc. Physical grouping of the participants was formal and uncomfortable, but the colloquy was informative without being stuffy. *Bril.*

## 'We Wuz Robbed'

Continued from page 21

was hoos trading on WAGA-TV's part that permitted them to telecast series, too, much to WSB-TV's chagrin.

Then WAGA-TV came on the air at its station breaks with announcements that their station was the only one in Atlanta which could give televiewers a "clear picture" of the Series games.

This was aimed at WSB-TV's difficulties of getting good pictures of the air since it switched from Channel 8 (now being used by WLTV, Atlanta's new station) to Channel 2. WSB-TV has answered these poor pictures complaints with statements that sets now in use need adjustment to make them bring in Channel 2 properly.



## FOREIGN INTRIGUE

With Jerome Thor, Dan Molander, others; Charles Norman, music Producer-director-writer: Sheldon Reynolds

30 Mins.; Thurs., 10:30 p.m.

BALLANTINE BEER

NBC-TV, from N. Y.

(J. Walter Thompson)

"Foreign Intrigue" is a routine film drama of which the preem entry last week (4) was woven around the machinations behind one of the Iron Curtain countries. The nation under scrutiny was not indicated.

This new series bankrolled by Ballantine Beer & Ale was filmed in Stockholm by Europa Films as a virtual one-man effort of producer-director-scripter Sheldon Reynolds, an American, with story based on an idea by George & Gertrude Pass. Yarn got away promisingly by establishing Jerome Thor as a U. S. correspondent who'd been granted "freedom of the country" as a guest of same. Accompanying him was a brother who

Immediately upon entry they were continually spied upon by their hotel's "personnel." Suddenly, an unreconstructed "rebel" arranged an interview with the country's top democratic bigwig held virtual prisoner in his home. The interview was consummated, with the exile-at-home backing his verbal revelations with a written document. As an additional safeguard, a microfilm duplicate was turned over to Thor. Later he hid the original document in the roller of a window shade in his room.

The state police caught up with the facts, granted Thor and his colleague safe conduct out of the country in return for surrendering the damning letter. Thor stalled long enough not to tip his mitt too eagerly, handed over the document and planned out of the country with his microfilm. Meantime, the idealistic democrat "confessed" his crime under suitable persuasion and "shot" himself.

The microfilm gimmick was a bit too transparent to hold up in logic. Moreover, the question arises as to how come they didn't search Thor's person. Since the NKVD boys have always been represented as knowing all the cute tricks and everyone's movements, their lapse in this particular didn't stand up.

Outside of Thor, most of the cast appear to have been recruited in Sweden. The acting was deliberate and precise, and often too slow for the story's partially episodic pace, but never pat or overdone in the Hollywood sense. It niftily skirted melodramatic temptation. This, while it showed artistic restraint, managed in its own way to take it out of the anticipated groove with its greater "saleability."

The film quality itself did not seem as sharp as the better examples of U. S. vidpix. The lensing was average. Withal, "Foreign Intrigue" held interest, if only on the basis of its creditable theme, granting that the pattern is not fresh anymore. Judged off the preem script, the series deserves follow-up inspection.

An interesting midway plug had Pulitzer Prize-winner Louis Lochner kudosing the beer. Idea seems to be to follow him with other foreign correspondents. Trau.

## EVA GABOR SHOW

Writer: Melchior Lengyel Producer: Hardie Frieberg Director: Seymour Robbie

15 Mins.; Thurs., 7:15 p.m.

GAYLORD PRODUCTS, INC.

WJZ-TV, N. Y.

(Herchel Z. Deutsch & Co.)

Possibly designed to blend in with the feminine nature of her new sponsor's product (bobby pins), blonde Eva Gabor returned to WJZ-TV, N. Y. Thursday (4) with a format that calls for her each week to portray a famous beauty queen of history. The idea is basically sound, but the actress' opening night delineation of Marie Antoinette lacked sufficient movement for a visual medium.

Producer Hardie Frieberg and director Seymour Robbie reportedly are planning occasional filmed sequences of Miss Gabor as she meets friends at social events around town. Use of these scenes, of course, would help speed up the 15-minute program's action. Antoinette vignette, replete with the star's intriguing continental accent, was a wordy monolog about how unhappy the queen was because she feared a scandal.

Crisper writing may put more punch into the future beauty queen portrayals which will include Queen Isabella and Jeanne Eagels, among others. Aside from her stint as Marie Antoinette, Miss Gabor again impressed with her intimate approach and friendly demeanor. Plugs for Gayla bobby pins are capably handled by the actress as well as by the announcer. Glib.

## GROUCHO MARX SHOW

(You Bet Your Life)

With Marx, contestants: George Fenneman, announcer; Jerry Fielding, orch

Producer: John Guedel

Directors: Bob Dwan, Bernie Smith

30 Mins.; Thurs., 8 p.m.

DE-SOTO PLYMOUTH DEALERS

NBC-TV, New York

(BBD&O)

At whatever medium he essays, Groucho is one of the funniest gents in the business. Starting his second year last Thursday (4) on TV (and his fifth in the radio replica slotted the day previous), he proved right from the go that video must have been invented with him in mind. The lifted eyebrow, the saucy leer and the sharp-shafted barb with little reverence for persons and things—these are Groucho trade-Marks patented into a fine combo of yocks and chuckles.

"You Bet Your Life" is one of the few quizzes that subordinates the question-answer folderol to the more important biz at hand—the laugh biz. Although there is no script credit and Marx can handle himself sans same, there's certainly no doubt about finely-wrought preparation. Also, Marx has shown that vidfilms in this type of off-the-cuff approach produce a better show. Certainly it's better paced, with that "hate to see it end" quality about it.

Format was as per past. Three sets of contestants were paired. They were given \$20 which they could pyramid progressively to \$320 via four questions; they picked categories themselves. Another \$100 was on tap (but not won) for mentioning the "secret word" during the gab, (in this frame it was "table"). Couple winning the most money got a crack at the \$1,000 jackpot. They muffed the answer (the Hope diamond) and \$300 was added to the pot. In the past it's gone as high as \$6C.

The pairings were good showmanship, too. Schoolteacher and student, newlyweds, and dog show judge and a housewife. Marx milked the situations to the hilt with the contestants as good-natured foils, rocking even them on occasions. After the jibe-joke-fest with each duo, the questions became somewhat anti-climax, which hardly impaired the general air of camaraderie that laris this boffo show. Incidentally, the schoolmarm was a beautiful, fashionably dressed blonde with terrific charm. If she's a teacher, everyone ought to go back to school.

The male of the newlyweds, was "persuaded" into bassoing a bar from "Asleep in the Deep." The pooch judge's presence provided all sorts of stiletto-styled Marxisms. Of course, it isn't as if the star doesn't go in for some hay-stack stuff on occasion. But in his hands it becomes something enjoyable. The film job was extra sharp. Show originates in Hollywood at NBC Studio D. Trau.

## FRONTIERS OF FAITH

(NBC Television Religious Hour)

With Bishop Henry Knox Sherrill, Rev. John Large

30 Mins.; Sun., 1 p.m.

Sustaining

NBC-TV, from New York

NBC-TV put its best public service foot forward Sunday (7) with the first of a series labeled "The NBC Television Religious Hour: Frontiers of Faith." Originating in the Church of the Heavenly Rest, N. Y., the opening half-hour program had little difficulty in picking up the quiet dignity and atmosphere of the place of worship.

Services included scripture reading by the Rev. John Large, several selections by the choir and a brief talk by Bishop Henry Knox Sherrill, presiding bishop of the Episcopal Church and president of the National Council of Churches of Christ in the U. S. Bishop Sherrill stressed that Christ still lives as a vital power despite the fact that people have turned away from God either consciously or unconsciously.

Camera work was fairly good. Varying shots of the church interior, the choir, Bishop Sherrill and the Rev. Large were used. But while the former, of course, were the focal points of interest it would have improved coverage of the event if more cuts were made to the congregation. Only once were the cameras turned toward the pews.

Series, incidentally, is being presented by the three major faith groups in cooperation with NBC. First four programs (Oct. 7-28) will be under auspices of the NCCC, second four by the Jewish Theological Seminary of America and the third by the National Council of Catholic Men. It's to NBC's credit that it contributed the time for the series in view of the demand for Sunday afternoon commercial segments.

## SCHLITZ PLAYHOUSE OF STARS

(Not A Chance)

With Helen Hayes, David Niven, Edward Andrews, Katherine Squires, Katherine Segava

Writer: Thomas W. Phipps

Directors: Frank Telford, William H. Brown, Jr., Joseph Seibetta

Producer: Felix Jackson

60 Mins.; Fri., 9 p.m.

SCHLITZ BREWING CO.

CBS-TV, from N. Y.

(Young & Rubicam)

Schlitz is shooting the works to make this one-hour stanza a top drawing card on the Friday night videolanes. Budgetwise, it ranks among the major dramatic entries in the fall programming picture and, if the calibre of the opening show is any augur of the future, the beer company should have a rating winner in this series.

The preem show (5) had an auspicious cast headlined by Helen Hayes and David Niven. An original TV script by Thomas W. Phipps made for an engaging play and the physical trappings unmistakably defined this stanza as a class A production. Handling the directorial assignment for the initial show, Frank Telford manipulated the action fluently through a series of excellently designed sets and his use of frequent close-up shots, particularly for Miss Hayes, was an evocative exploitation of the TV cameras.

The play furnished a neat vehicle for both Miss Hayes and Niven. A conventional but literate comedy, the yarn involved Miss Hayes, as a middle-aged spinster, in a romantic encounter with Niven, a auto-racing playboy, while both were in Paris. Although the plot ran through a familiar set of complications until the final fadeout clinch, Miss Hayes' sensitive performance turned the cliches into a fresh dramatic experience. Niven played well in a formula debonair role, while Edward Andrews, as the rejected suitor, was adequate. Miss Hayes was brilliant in the scene in which she tells Andrews that she is unable to marry him. Katherine Squires and Katherine Segava competently handled minor supporting roles.

The Schlitz commercials, however, don't help this show. It's unreasonable for the bankroller to shell out so much coin for a good play for adult audiences and then mar it by dull and over-selling plugs. The intrusion of the plugs at the end of each act was handled in extreme bad taste. At the end of one act the Schlitz beer emblem was superimposed on the anguished face of Miss Hayes for a totally incongruous effect. Herm.

## DONALD O'CONNOR SHOW

With Douglas Fowley, Walter Catlett, Arlene Dahl, Mary Hatcher, Ungar Twins, Sid Miller, Al Goodman, Orch., others

Producer-director: Ernest D. Gluckman

Writers: Howard Snyder, Hugh Wedlock, Al Schwartz, Jessie Goldstein, Frank Fox

60 Mins.; Sun., 8 p.m.

COLGATE-PALMOLIVE-PREET

(Sherman & Margulies, Ted Bates)

NBC-TV, from Hollywood

After the Donald O'Connor show, one is likely to wonder whether there aren't any supporting acts on the Coast where this stanza originates. O'Connor did what was virtually a solid hour by himself, and at this point, he doesn't have the stature to sustain himself for that length of time.

O'Connor is a versatile performer and is adept at song, dance and delivery of lines. He did well in his individual spots, but he hasn't reached the status where he can perform for the better part of the hour and get away with it. As a substitute for supporting talent, there was a slight story line on the show—that of his agent (Douglas Fowley) attempting to place him with a producer (Walter Catlett). Various auditions give O'Connor the opportunity to show his wares. In some skills, he's assisted by Sid Miller who also seems to be a capable comic.

Arlene Dahl played a sultry dish in a couple of sequences, and there was a single bit by Mary Hatcher with assistance by the Ungar Twins.

Gueststar of major importance was Ed Wynn, whose sly humor didn't come off as expected. O'Connor's show was given first-rate production. Ernest D. Gluckman came in from the east to do the program and gave the Coast a smooth show. His finale production was a well-plotted item that had a multitude of good moments.

O'Connor did some fancy terping during this sequence and it came off well. But like an old vaudeville said, if the applause isn't heavy, bring out your kid. O'Connor brought out his mother. She may be a wonderful cook, but her terping had no place on this session. Jose.

## COSMOPOLITAN THEATRE

(The Secret Front)

With Lee Tracy, Marsha Hunt, Kurt Katch, Martin Brandt, Bramwell Fletcher, Ralph Roberts, Brandon Peters, others

Producer-director: Sherman Marks

Writer: Richard Macaulay

60 Mins.; Tues., 9 p.m.

DRUG STORE TV PROGRAMS

DuMONT, from New York

(Product Advertising Corp.)

DuMont is making a solid bid to get into the big league vidramatics sweepstakes with "Cosmopolitan Theatre." Entry has taken over the 9 p.m. Tuesday hour formerly occupied by "Cavalcade of Bands" for the same bankroller, Drug Store TV Programs, which spots commercials for various pharmaceutical products. New series, a Louis G. Cowan package, has a sizable budget, good production mounting, name talent and other ingredients which should cop a neat rating.

On the preem Tuesday (2) the vehicle was "Secret Front," yarn by Paul Gallico adapted by Richard Macaulay. Story was an anti-Nazi thriller set in the fall of 1939 when the Reich invaded Poland. With a Yank foreign correspondent (played by Lee Tracy) boldly tackling the German agents, Tracy stumbled on a German general who had been shot in the back, and on the body found a list of six names with the notation, "These also know." The big secret was that the real Hitler was dead and had been replaced by an ersatz fuhrer. Included on the list was a charming American dancer (Marsha Hunt), with whom Tracy teamed to foil the killers and get the "hottest story of the year."

Airer developed good suspense as the pair tracked down the list of intended victims, who one by one were knocked off, and brushed with the fascist agents. At times the reporter's bravado and the dancer's cuteness disrupted the basic mood of imminent danger. But Tracy did a clicky job in the intrepid journalist characterization that he has done so well since "Front Page," and Miss Hunt registered nicely as the heart interest. They were supported by a good cast, including Bramwell Fletcher, Kurt Katch, Martin Brandt and Brandon Peters, among others.

Sherman Marks' production-direction was smooth, using film clips neatly to lend authenticity. Duane McKinney's sets were good and music added to the dramatic effect.

Scripts are based on stories from Cosmopolitan mag. That may prove a limitation, but Gallico's piece on the initiator indicates that there should be a backlog of suitable material to draw upon. Program wound with a trailer for the next show, with Joseph Schildkraut giving a teaser blurb for the story.

Commercials for Johnson & Johnson, Peppermint, Heed and Personna were nicely handled by Don Russell in his drug clerk role. Brit.

## YOUR GREATEST CHANCE

With Sylvia Porter, Richard Harkness

Produced by Treasury Dept.

15 Mins.

Sustaining

Government's first efforts to sell U. S. Saving bonds via a full TV film should find acceptance with the country's commercial stations. News, featuring two top names in film and financial fields, is a polished, well-constructed effort. Though strictly a bond-selling pitch, there is sufficient interest and personality appeal to sugarcoat the "message."

Washington radio and TV newscaster Richard Harkness tosses the questions to Sylvia Porter, whose nationally syndicated newspaper column has made her a top authority in the financial field. It's a straight interview format, with no diverting tricks or props. Skill of the participants keeps it rolling smoothly and at a fast pace.

Though less at home with the medium than Harkness, Miss Porter handles her chore with professional ease and skill. She photographs as a very personable looking and earnest young woman, and projects herself so well that it seems likely this stint will suggest possibilities to some web for a Sylvia Porter show.

Harkness, an old hand at the game, keeps the conversation moving easily and in natural fashion. Though working from a prepared script, interview has a spontaneous quality. Treasury reps, in preparing the script, have wisely avoided a one-sided picture of their product. The "anti's" have been anticipated with such questions as the effect of inflation on bondholders. Miss Porter, speaking with authority (Continued on page 40)

## CELANESE THEATRE

(Ah, Wilderness)

With Thomas Mitchell, Roddy McDowall, Dorothy Peterson, Howard St. John, Sandy Horn, Phil Coolidge

Producer-director: Alex Segal

Executive producer: Burke Crotty

Adaptation: Joe Schrank

60 Mins.; Wed., 10 p.m.

CELANESE CORP.

ABC-TV, from New York

(Klington & Co.)

The advent of three major TV dramatic shows within the space of one week (DuMont's "Cosmopolitan Theatre," ABC's "Celanese Theatre" and CBS' "Schlitz TV Playhouse") provided a much-needed lift to the '51-'52 video programming sweepstakes. Certainly, "Celanese Theatre," on the basis of last Wednesday's (3) premiere, gave evidence that it will take its place among the best of them.

Celanese, in its initial TV plunge, has latched onto a property that portends some adult provocative viewing in the upcoming months. For this is the package put together by the William Morris agency which has access to the long, venerable list of Broadway legit hits by the select group of American playwrights identified with the Playwrights Co., with such talents as Maxwell Anderson, the late Philip Barry and Sudhy Howard, Robert E. Sherwood, Elmer Rice, Eugene O'Neill, John Van Druten, S. N. Behrman, Paul Osborn and Rachel Crothers to draw upon. "Ah, Wilderness," with Thomas Mitchell and Roddy McDowall in the starring roles, was the premiere presentation, and few dramatic shows on TV this year, or in previous years, for that matter, have been treated to a more fluent, full-bodied production. (One might take exception, however, to the use of the O'Neill vehicle to tee off the series.)

Alex Segal, who produced-directed last season's Pulitzer Prize Playhouse, has taken over this alternate-week ABC Celanese series, and demonstrated anew on the premiere his grasp of the TV intimacies and requirements in translating legit vehicles to the TV medium. James McNaughton as art director and Albert E. Heshong as scenic designer rate nods for the designing of settings that were one of the delights of the current TV semester. In Mitchell and McDowall, in particular, and in Dorothy Peterson and most of the others, the performance benefited immeasurably.

At its best, "Ah, Wilderness," is an amusing, wistful commentary on life in a middle-class family in the early part of the century. Its ro-medic quotient is debatable today, and to most people its story value is rather dated. The now classic scene in which the father tries to have a heart-to-heart talk with his adolescent son on the facts of life, has unfortunately been done to excess. True, the adaptation was fluent and cohesive, capturing the Victorian aura and mortal standards. But at the time the play was originally presented, the people were newer to the era of the misguided '20's, so that the attendant gap in humor and the accepted social mores were more marked.

Considering the bigleague auspices and flavor of the new dramatic entry, Celanese might have exercised more care and showmanship in the treatment of its commercials, which were dull and unimaginative. Rose.

## HALLMARK PRESENTS SARAH CHURCHILL

With Miss Churchill, Mrs. Eleanor Roosevelt, Anthony Beauchamp

Producer: Chuck Kebbe

Director: Joe O'Brien

15 Mins.; Sun., 5:15 p.m.

HALL BROS., INC.

CBS-TV, from New York

(Foster, Cone & Belding)

"Hallmark Presents" Sarah Churchill, a 15-minute program which premiered over CBS-TV Sunday (8), emerged as one of those intimate little "guest-interview" shows that attempts to figuratively join the parlor viewers. With the actress-daughter of Britain's wartime prime minister presiding the informal session came off as a chatty, friendly interlude that promises to brighten up the early evening Sabbath.

Miss Churchill, who intruded herself by reading descriptive excerpts from her passport was a little halting and uneasy at times. But this was a minor fault that is bound to fade with subsequent appearances. On hand as her initial guest was Mrs. Eleanor Roosevelt. She exchanged reminiscences with her hostess in an all too brief interval before the camera. Another disarming guest was the star's photographer-husband, Antony Beauchamp, who recalled how he had lensed Greta Garbo. He, incidentally, is the show's director of photography and lighting. Plugs for Hallmark greeting cards were tastefully handled. Glib.



## THE BOB HOPE SHOW

With Bing Crosby, Jane Russell; Les Brown orch; Hy Averback, announcer.  
 Director: Al Capstaff (Ray Dietrich for NBC)  
 Writers: Marvin Fisher, Norman Sullivan, Larry Gelbart, Larry Marks, Glen Wheaton  
 30 Mins.; Tues., 9 p.m.  
**CHESTERFIELD**  
 NBC, from Hollywood  
 (Cunningham & Walsh)

Bob Hope's launching of his 13th season in radio leaves the impression that the comedian is badly in need of new material or new writers. His quintet of writers failed him completely on this one, and the half-hour layout saw only a few sparks of Hope in the form which zoomed him to the top. Hope's customary opening monologue was marked by an Eisenhower-gone-so-sour he repeated it, but it still didn't bring the laughs. Hope seemed more at home when Bing Crosby came on as guest, and he barely brothered Bing for his misanthropy, obesity, etc. But Crosby was at a loss in this exchange, most likely because he was given virtually no material.

The Grosner version of "In the Cool, Cool of the Evening" reminded that the Crosby pipes aren't what they used to be, but Crosby pushed it over by resorting to his personality in vocalizing. Yesterday's Crosby would have found this number a pushover.

Guest Jane Russell came on for some routine, but scarcely bright patter with Hope and Crosby. Here particularly pacing of the act was way off, and the entire layout was lacking in cohesion.

A series of dull sketches based on Hope-Crosby incidents of the past summer followed. Writers displayed complete lack of imagination in shaping these, result being a messy melange. Worst gag of the half-hour was a curly lead up to a Crosby-Hope fast of "Come Ona My House."

Chesterfield commercial tuned to "Sound Off" is a throwback to the late George Washington Hill's irritation technique. Al Capstaff's direction was sub-par, as was the writing. **End.**

## SAMMY KAYE'S SUNDAY SERENADE

With Barbara Benson, Tony Russo, Don Rogers, Kaydetta and Kaye Choir; Gene Hamilton, announcer.  
 Producer: Hubert Wilke  
 Director: Dick Charles  
 30 Mins.; Sun., 3 p.m.  
**SYLVANIA ELECTRIC**  
 ABC, from N.Y.

(Roy S. Durstine)  
 "Sammy Kaye's Sunday Serenade," resuming on ABC this week (7), remains just about what the title implies—a highly-listenable half-hour of romantic music, smoothly played and sung by the Kaye organization, plus the weekly "Serenade Poem." For what it is, the show has a near-perfect slotting and should attract a sizable audience.

For the new season's preem, Kaye stressed the romantic tunes, mixing neatly current pops and standards. They were all grooved to be pleasant on the ears, and the orch never sounded better. Vocalists Barbara Benson, Tony Russo and Don Rogers handled their chores well, and the Kaydets and Kaye Choir also registered with their renditions. Kaye's poem, "I Still Love You" which was penned by Sunny Skylar and Dick Rogers, made for a nice change of pace.

Sylvania commercials were spliced competently by announcer Gene Hamilton and the single integrated plug, which made use of the band, was an imaginatively-produced idea. **Stat.**

## CHICAGO THEATRE OF THE AIR

With Col. Robert R. McCormick, Marion Claire, Richard Tucker, Ruth Slater, Bruce Foote, Edward Stark, Sandra Gair, Everett Clarke, Muriel Bremer, Maurice Copeland, Henry Weber, conductor; Lee Bennett, announcer.  
 Producer: Mimi Claire  
 Director-Writer: Jack LaFrandre  
 30 Mins.; Sat., 9 p.m.  
 Sustaining  
 Mutual, from Chicago

An Anglicized version of Verdi's "Aida" was used for the opening segment of the "Chicago Theatre of the Air's" 12th season on Mutual. The tab operative treatment, as unfocused on the WGN origination, shaped up as pleasing listening with good musical and dramatic trappings.

The tale of the Ethiopian slave girl who falls in love with Radames, the Egyptian warrior, which finishes with the pair buried alive was given a two-ply streamlined unreeling. Verdi's major arias were sung in English, back-grounding a dramatization of the plot by the non-singing thespians. Anglicized formula kept some of the flavor of the opera while

## MARIO LANZA SHOW

With Giselle MacKenzie, Ray Sinatra orch, Bill Baldwin, announcer.  
 Producer: Sam Weller  
 Director: Frank Gill, Jr.  
 30 Mins.; Mon., 10 p.m.  
**COCA-COLA**  
 NBC, from Hollywood  
 (D'Arcy)

Mario Lanza, one of the hottest properties in the film and disk field, teed off his own airer for Coca-Cola on NBC Monday (8). He had been Edgar Bergen's summer replacement on CBS for the same sponsor, whose decision to renew Bergen for the fall moved Lanza to the rival web. The inevitable linking of Lanza to the late great Enrico Caruso (Lanza played the title role in Metro's "The Great Caruso") will attract plenty of dialers. It's a connotation that'll build him as an important airtime factor.

The 30-minute stanza gave full play to his booming tenor. He moved nicely from a moderate bouncy item, "Boom Bidi Boom Boom," to a serenade, sung in Italian, to a romantic ballad, "Someday" from the light opera "Vagabond King," to heavy opera aria from "La Tosca." Lanza handled each offering with care and on the latter tune created an illusion of Met Opera listening for the hinterlanders whose knowledge of what goes on there was probably culled from the Caruso biopic. Lanza pattered a few of his song intros modestly projecting some warmth.

As a respite from the Lanza piping, songstress Giselle MacKenzie's transcribed voice was aired on two charming numbers. One was a Gallic item which had an insatiable lilt and the other was Jerome Kern's delightful "I Told Every Little Star." Both were sock. Ray Sinatra's orch backed the Lanza vocals excellently, and dished out a solid instrumental of "The Mexican Hat Dance" and a good interpretation of George Gershwin's "Swonderful."

Announcer Bill Baldwin served the sponsor nicely. **Gros.**

## RED SKELTON SHOW

With Pat McGeehan, Lurene Tuttle, Rod O'Connor, Smith Sisters; David Rose orch.  
 Producer: Freeman Keyes  
 Director: Keith McLeod  
 Writers: Ben Freedman, John Murray, Edna Skelton Borge  
 30 Mins.; Wed., 9 p.m.  
 Sustaining  
 CBS, from Hollywood

Red Skelton, who made his video bow on NBC-TV Sept. 30, resumed his CBS radio series the following Wednesday night (3) and, not surprisingly, there wasn't much difference between the two stanzas as far as the comic's material went. And therein may lie a unique difficulty for him. Viewers who witnessed the TV show must have been disappointed at how flat those caricatures of Skelton's sounded on AM only, particularly since he went overboard in playing to his radio studio audience at the expense of the home audience. While it's too early in the season to tell, Skelton may be forced to develop two separate, distinct formats for the two media.

Otherwise, his season's AM preem was up to the high comedic levels he has established for himself. His writers, perhaps didn't hand him as good lines as some of the material he's had in the past, but the show was still loaded with chuckles, if not with yocks. And Skelton's facile voice, as rubbery as the face he displayed on TV the preceding week, registered the fun in those characters of his with okay results. With Pat McGeehan and Lurene Tuttle to help, he scored with short skits about Clem K. diddlehopper and Junior, even though the endings were telegraphed.

Rod O'Connor, Skelton's announcer-sidekick for years, is on hand again this season to swap gags with the comic. Smith Sisters sounded good in a single interim number, with David Rose and his orch backing them and the rest of the show neatly. CBS is selling Skelton's show this year on a special one-shot basis, with Pontine having already parted for four stanzas. There were no bankrollers, however, represented on the preem. **Stat.**

broadening its acceptance among those dialers who insist upon a made-in-America stamp.

Soprano Nancy Carr carried off the title role in fine form and Richard Tucker sang the Radames part with excellent zest. Supporting singers backstopped nicely as did the WGN orch batoned by Henry Weber and the chorus led by Robert Trendler. Speaking parts were effectively filled, giving a sturdy turn to Jack LaFrandre's script.

Dore,

## FIBBER MCGEE AND MOLLY

With Jim and Marian Jordan, Arthur Q. Bryan, Bill Thompson, Gale Gordon, Richard La Grand, Kings Men, Billy Mills orch.  
 Producer-director: Max Hutto  
 Writers: Phil Leslie, Keith Fowler  
 30 Mins.; Tues., 9:30 p.m.  
**PET MILK**  
 NBC, from Hollywood  
 (Gardner)

"The McGees" have lost their main prop this season and what effect it has on the continuing success of this 18-year-old remains for the long weeks ahead to tell. The Jordans would be the first to admit a major loss in the defection of Don Quinn, who started with them in Chicago and up to a few years ago solo'd the writing department. He has gone on to the loftier literature of the Colmans in "Halls of Ivy." His medico said he couldn't do both so he favored the more literate prose of the upper academics.

This should not pass as a reflection on Phil Leslie, for many years Quinn's typewriter pal, or newcomer Keith Fowler, who has yet to get the feel of the small town characters. Their initial script was peppered with funnies and served well the McGees and Wistful Vista, where the townfolk gather to swap gab. Flanked by such old standbys as Bill Thompson, who is still playing Wimple and the Old Timer, Gale Gordon, whose Mayor LaTrivia may do your ears but delight your senses, Richard LeGrand and Arthur Q. Bryan, cracker barrel philosophers, Fibber still plays the patsy and punches out laughs with the old regularity. Music intrudes on the story line with Billy Mills orch and the Kings Men.

How well this old favorite fares against TV is the unknown quantity. It played as sprightly as it ever did under Max Hutto's direction away from the tele towns. But the points that show up in the ratings and will get its heaviest audience will have to be gotten against the radio and TV at 9:30 in the east. Even with Quinn pounding out the scripts it would be a struggle. **Helm.**

## THE HALLS OF IVY

With Ronald Colman, Benita Hume Colman, Herbert Butterfield, Gale Gordon; musical director, Henry Russell; Ken Carpenter, announcer.  
 Writer: Don Quinn  
 Director: Nat Wolff  
 30 Mins.; Wed., 8 p.m.  
**SCHLITZ**  
 NBC, from Hollywood  
 (Young & Rubicam)

"The Halls of Ivy," phantom university returning to the air Wednesday (3) after a summer lay-off, picked up where it left off, for a warm, genial half-hour. Credit in large part is due to Ronald Colman, as the suave, polished prexy of Ivy College, and Benita Hume Colman, his real-and-radio wife. Balance of credit goes to Don Quinn for a pleasing, literate script larded with some neat, adult gags. Colman's cool, appealing voice and cultivated speech, and Mrs. Colman's bright, sometimes giddy banter, make for excellent teamwork and humorous effect. There is a good deal of homely philosophy beneath the banter, that is also affecting. The pleasant, unhurried pace of the airer may not appeal to youngsters adjusted to machine-gun gag comedies and rapid-fire, personal-insult style of humor shows, but it has its audience, and probably than producers realize.

Opener had a sort of flag-waving approach to it, as Colman unabashedly praised our country after a summer spent touring in it, and got in his cracks against totalitarianism via analogy to poker and bluff. But it all worked into the yarn, which was that of a rich student who is upset at a genetics class by the sudden disclosure that he is an adopted, rather than a real, son of his blueblood parents.

Colman's efforts to set the boy's mind at ease, and keep him from running away from school and possibly something worse, made a fine bit of scripting and acting. Mrs. Colman's work was also highgrade, while Herbert Butterfield's brief bit as a rich, pompous alumnus trying to throw his weight unnecessarily around, was a gem. Brief commercials for Schlitz were worked in well, as part of the college setup, and always in good taste. **Bron.**

## MYSTERY THEATRE

(The Man Who Killed Time)  
 With Robert Carroll, Douglas Chandler, others  
 Director: John Loveton  
 Writer: Jerome Epstein  
 30 Mins.; Wed., 8 p.m.  
**STERLING DRUG**  
 ABC, from New York  
 (Dancer-Fitzgerald Sample)

"Mystery Theatre," one of the highest-rated (around 110 last season) (Continued on page 40)

## The Paris 'Playback'

NBC's "Big Show" was back in its bigtime groove Sunday (7), when the taped version of the Paris-originating program circled the web's kilocycles as the season's second presentation. From a comedy standpoint it rated with the best of the crop, thanks to sharp, brittle scripting that found femcee Tallulah Bankhead, Fred Allen, George Sanders and Gracie Fields in fine fettle. In contrast to the previous week's "playback" of the London-originating Palladium show, which made too determined an effort to "go British" and in the process got into an uncomfortable groove, last Friday's frolic, obviously patterned to the tastes of Americans in Paris, was spirited, bouncy and laugh provoking.

It had a multiplicity of highlights, including a hilarious Allen-Bankhead takeoff on a Joan Fontaine-George Sanders dramatic scene from "Letter From an Unknown Woman" (some of the best scripting to date of Goodman Ace & Co.); a succession of verbal gymnastics involving la Bankhead, Allen, Portland Hoffa, Miss Fields and William Gargan, a good percentage of it sock comedy; a medley by Josephine Baker that understandably drew an ovation from the Paris audience; a comedy drama vignette in tribute to the late Louis Jouvet; a reprise of Sanders' bass vocalizing which was as pleasantly surprising this week, as last, and some slick Meredith Willson arrangements. Bankhead, incidentally, demonstrated this time up that, beyond the vitriolic barbs and byplay, she's a femcee of considerable charm. **Ross.**

## CAMEL CARAVAN

With Vaughn Monroe Orch  
 Writer: Will Glickman  
 Director: Jack Roche  
 Producer: Thomas D. Luckenbill  
 30 Mins.; Sat., 7:30 p.m.  
**R. J. REYNOLDS**  
 CBS, from Framingham, Mass.  
 (Esty)

After a month's layoff, Vaughn Monroe returns to this show for Camel cigarettes with the old format intact. It is a first-rate musical session with Monroe presenting the current top hits in various sections of the country as culled from the VARIETY disk jockey chart tabulation. Initial show originated from The Meadows, in Framingham, Mass., where Monroe was playing prior to opening at the Madison Square Garden Rodeo Monday (8).

On the tereoff stanza (6), Monroe delivered solid commercial vocals of his own disk, "They Call The Wind Maria," plus "Make Believe," "Because of You" and "Cold, Cold Heart." Other top pops of the day, such as "Come on—My House" and "Gimme A Little Kiss" were handled nicely by guest femce vocalists, (Shaye Cogar), with the Monroe orch and chorists supplying excellent backgrounds. Monroe also followed his standard pattern of playing some college tunes. Monroe is currently using jingle intros for some of the pop tunes with moderate effectiveness.

Plugs for the rig sponsor were hammered home along with the usual medical pitch. **Herm.**

## ROY ROGERS SHOW

With Dale Evans, Forrest Lewis, Frank Hemingway, the Whippoorwills  
 Producer-director: Tom Hargis  
 Writer: Ray Wilson  
 30 Mins.; Fri., 8 p.m.  
**GENERAL FOODS**  
 NBC, from Hollywood  
 (Henton & Boules)

Roy Rogers for years has been the top cowboy star in Republic Pictures Co. western pix. There is an obvious demand for these films for TV use since Rep wants to sell them and Rogers is in litigation to prevent it. Rogers also for years was a star attraction with ace rodeo traveling outfits. But by radio, Rogers and this western meller, song jamboree comes through very much like countless other 30-minute soap opera sessions. It may do for the kiddies but the 8 o'clock starting time in the east mitigates against the show for the age group obviously intended to reach.

Story of crooked politicians linked with baddies at Indian Junction and bringing 'em to justice is strictly from the cinematic pattern of countless oat opera yarns. Producer-director Tom Hargis has incorporated maximum action and sound effects. But it still remains just another western.

Unfortunately one can't see Rogers and his comely wife, Dale Evans, in action. And this is a handicap since this western film star is mainly a sight actor. His trained mount, "Trigger," figures importantly in this plot, story having the horse actually rout the badmen when Rogers is cornered. Here again, it is just so many sound effects.

Rogers and his wife warble "Real Cowboy Wedding" after they get rid of the western outlaws. And again for the signoff with a top-flight tune, "Happy Trails to You." They are backgrounded by the Whippoorwills. Musical portion of the show rates A-1, but it is not effectively tied in with the plot as per their screen vehicles. Commercials are held to an absolute minimum, and hence are that much more effective.

Besides Hargis' yeoman production job, Frank Hemingway rates as narrator to set up what's going on. Ray Wilson's scripting is okay if one likes westerns. **Weor.**

## 'CBS Pop Music Night' In Need of Program Switch To Make Gimmick Idea Go

"CBS Pop Music Night," a new idea in network radio programming comprising a solid hour and 45 minutes of pop music via three separate shows, was launched by the web Friday night (5). Trio of shows vary in entertainment quality, with two of them good and one n.g., as presently constituted. While the entire layout makes for pleasant listening, the overall impact is mild, indicating that a solid show on any competing web could knock off CBS with little difficulty.

Basic value of the idea, conceived by CBS program chief Les-

## MUSICLAND, U.S.A.

With Earl Wrightson, Virginia Hawkins, Thomas Hayward, Alfredo Antonini orch and chorus; Bill Shipley, announcer.  
 Producer: Lou Melamed  
 Director: Oliver Daniel  
 Writer: Charles S. Monroe  
 45 Mins.; Fri., 8:15 p.m.  
 Sustaining  
 CBS, from N.Y.

ter Gottlieb, lies in the fact that listeners can read, drive, do household chores, etc., while tuned in. And, since it's probable that set-owners do all those things on Friday night, the layout will attract its quota of listeners. But at the same time, the program carries the impression that the plethora of disk jockey programs now riding the airwaves has taken the edge off this one—particularly the opener, "Musicland, U.S.A." Because of that, it might be a good idea if CBS switched the order of the lineup.

"Musicland," starring Earl Wrightson and other singers concentrating on muscomedy and operetta tunes, is the kind of show that listens fine once it's on, but has no personality to make set-owners want to tune in. And, since CBS supposedly wants to snag listeners from the start and hold them throughout the evening, it would be better to start with the "Paul Weston Show," which is a far brighter package. George Price's "Big Time," which elicits plenty of warmth via its emphasis on nostalgia, is a good pace-chang-

## BIG TIME

With George Price, Sally Sweetland, Jimmy Carroll, Dorothy London, Ray Block orch.  
 Producer: Lou Melamed  
 Director: Will Roland  
 Writer: Draper Lewis  
 30 Mins.; Fri., 9 p.m.  
 Sustaining  
 CBS, from N.Y.

er and should stay where it is, with the evening winding with "Musicland." Wrightson, soprano Virginia Hawkins, tenor Thomas Hayward and an orch and chorus conducted by Alfredo Antonini, all registered strongly with the selections they did on the initial "Musicland." But the show had no gimmick of any kind, with Wrightson merely introducing the various numbers to bridge them. Even some kidding conversation among the singers would give it enough of a spark to get it by. Tunes they did on the opener ranged from current Broadway shows to Franz Lehar and Victor Herbert, the program winding with about 10 minutes of the score from "Oklahoma."

Price's "Big Time" is based on the old vaude era, complete with a lyric soprano, a barbershop quartet and Price's own brand of schmaltzy nostalgia (the imitated (Continued on page 34))



## DUFFY'S TAVERN

With Ed Gardner, Charlie Cantor, Hazel Sherman, Ed "Fats" Pichon  
Producer-director: Gardner  
Writers: Gardner, Larry Rhine  
30 Mins., Fri., 9 p.m.  
Sustaining  
NBC, from Puerto Rico (tape)

"Duffy's Tavern" is back on NBC after its summer hiatus with perhaps the best show since Ed Gardner transferred the operation to Puerto Rico. Gardner has surrounded himself with a cast that more nearly approaches the stanzza heyday of several years ago.

Charlie Cantor is back as the lamebrain Finnegan, a role he had done for many years, and Hazel Sherman, a more recent addition, is again doing the man-hungry Miss Duffy. New "Eddie the Waiter" is Ed "Fats" Pichon, who sings and plays the piano in a style somewhat like that of the late "Fats" Waller. His interpolations of "Bazin St. Blues" and "Ain't Misbehavin'" added a pleasing musical note to the proceedings.

Initial airer Friday (5) lacked a guest star, although Boris Karloff had originally been announced. Story line had Archie exhibiting a swollen head, as a result of his motion picture producing ("The Man With My Face"). However, the lineup of celebs he had invited failed to show. That cued some amusing banter and supposed phone calls to Dorothy Kilgallen, Leonard Lyons, Louella Parsons, Hedda Hopper, etc., with the realization finally dawning on Archie that he "could not get a line in Louella's column even if he shot Hedda Hopper."

There were some good gags in the formulas the show has used for years, such as Gardner's crack that Miss Duffy is "the only gal I know who sends change of address cards to her Peeping Toms." In spots the material was less potent, and the airer can use tighter editing. Audience reaction was a bit too free-and-easy, some of the lines not meriting the yocks they registered.

Bril.

## OUR MISS BROOKS

With Eve Arden, Jeff Chandler, Dick Crenna, Gloria McMillan, Gale Gordon, Jane Morgan, Fred Clarke, Wibor Hatch, music: Bob LeMond, announcer  
Producer: Larry Berns  
Director: Al Lewis  
Writers: Arthur Alsberg, Lewis  
30 Mins., Sun., 6:30 p.m.  
COLGATE-PALMOLIVE-PEET  
CBS, from Hollywood  
(Dates)

Eve Arden's return to the air Sunday (7), as "everybody's school-teacher," was only moderately amusing. There were a few choice gags in this preem segment, but scripting for the major part was labored, with only a mousey script brought forth. Story concerned our Miss Brooks' return from a summer vacation spent in Paris, and her attempts to add a first-year French course to the English course she already was teaching. This involved showing up the school principal (who had also been to Paris and wanted to give the course himself) as a gay blade while in Paris, therefore somehow unfit to handle the chore.

To this scarcely sock situation, the scripters brought assorted gags based on French expressions, or on the wickedness of Paris itself, and sundry highly original bon mots. There were even gags about French recipes, which didn't sit well.

Miss Arden was her usual alternately smooth and addle-pated self, under the circumstances, with Jeff Chandler as routine support as a fellow teacher, and Gale Gordon very good as the badgered principal.

Bron.

## FRANKIE LAINE SHOW

With Peggy Lee, Freddy Martin  
Orch. Stuart Metz  
Prod.-Dir.: Dick Marvin  
30 Mins., Sun., 4:30 p.m.  
U. S. ARMY  
CBS, from New York  
(Grant)

If radio can sell an eligible young man on seeing his nearest enlistment officer and signing up for a hitch, then this show should be able to do the trick. Frankie Laine has a following among the nation's youngsters and with a well selected roster of guests also appealing to the younger set, the Army should get an extremely wide audience to listen to the recruiting pitches.

The Laine show should attract the audience it aims for. His list of bestselling records (Mercury) has propelled him into the big time and he has a juve following that may make the Army's investment pay off. On this radio assignment, he proves himself to be an excellent performer. He brought out good tune selections with reprises of "Jezebel" and "The Girl in the

## BING CROSBY SHOW

With Jane Wyman, Hoagy Carmichael, Ken Carpenter, John Scott Trotter orch  
Producers: Bill Morrow, Murdo McKenzie  
Writer: Morrow  
30 Mins., Wed., 9:30 p.m.  
CHESTERFIELD  
CBS, from Hollywood  
(Cunningham & Walsh)

Bing Crosby is probably one of the most affable performers in radio. Year in and out, he's held a commanding position on the air by virtue of warm, easy verbiage and a song style that's made him the number one pop singer.

His return to the airwaves after a summer hiatus, indicates that Crosby will maintain his audiences. It's a delightful show, easy on the ears, in a program that provides a maximum of relaxation.

Crosby indicated that he's still to warm up to his assignment. He hasn't hit his stride as yet, but there's no doubt that his Wednesday night stanza will be strong enough to give listeners the kind of show they want.

The guests, Jane Wyman and songwriter Hoagy Carmichael, lent themselves admirably to Crosby's scheme of entertainment. With Miss Wyman, Crosby did an unusual amount of kidding, putting in a few ribs of Louella Parsons, and winding up with "Cool of the Evening." Carmichael, in addition to the usual line of banter, did his own comp., "Buttermilk Sky." The Groaner's other assignments included renditions of "Row, Row, Row" and "There Was a Girl."

Ken Carpenter also worked as a foil for Crosby, and John Scott Trotter again handled the music department excellently. The Chesterfield "Sound Off" commercial is a catchy, rhythmic item.

As always, Bill Morrow and Murdo McKenzie have produced an excellent show, even though the initial session had the proceedings formalized a bit too rigidly. Morrow's writings are order-built for the Groaner's effortless delivery.

Jose.

## BARRIE CRAIN, CONFIDENTIAL INVESTIGATOR

With William Gargan, Arnold Moss, Ralph Bell, Bryna Raeburn, Jan Miner, John Gibson  
Producer: Van Woodward  
Director: Ed King  
Writer: George Lefferts  
30 Mins., Wed., 10 p.m.  
Sustaining  
NBC, from New York

These private optics are hard guys to get down. William Gargan, who relinquished his "Martin Kane, Private Eye" role to Lloyd Nolan, has come up with a five-year AM-TV pact with NBC and has been installed as "Barrie Crain, Confidential Investigator."

But whatever the alias, Gargan can be depended on to uphold the traditions of the freelance hawkshaw. "Crain" won't disappoint the aficionados who like their sleuths in the tried-and-tested formula of cynical, tough-talking, hard-hitting (and often hard-hitting) operatives. On this basis "Crain" should be able to carve a niche for himself.

On the preem Wednesday (3), this new entry was concocted of familiar ingredients: a wealthy client, stolen jewels, a missing will, and such. Case involved the murder of a wealthy socialite by her husband. It used three gimmicks: the will hidden in an armchair, the killer's planting all the clues to a non-existent suspect, and a telephone trick to establish a phony alibi. These plot devices, plus fast-moving dialog and a sizable dose of slugging, got the airer off to a suspenseful start and held interest throughout.

Scripting was in the "my head felt like the Aberdeen proving grounds" groove. Acting was top-flight, with Gargan getting conviction into lines that are real only in the world of radio mystery-drama. Abetting him neatly, as the bartender for whom he ties up the plot threads, was John Gibson. Initialer included a first-rate cast, which comprised Arnold Moss, Ralph Bell, Bryna Raeburn and Jan Miner. Direction was good and music added nicely to the overall impact.

Bril.

Woods." Renditions were applause winning.

Also in a spot to get the younger elements to listen to this show is Peggy Lee, who guested on the preem. She's one of the top femme vocalists whose stylized tunes are easy to take. The Freddy Martin orch. also rates nods for its work on this session. The Army has backed up its enlistment pleas with some first-rate talent capable of hitting the audience it seeks.

Commercials are in varied vein. Pitch stresses the educational and vocational facilities in the Army.

Jose.

## EDGAR BERGEN SHOW

With Rosemary Clooney, Ray Noble and orch: Bill Baldwin, announcer  
Director: Frank Gill, Jr.  
Writers: Zeno Klinker, Norman Paul  
30 Mins., Sun., 8 p.m.  
COCA-COLA  
CBS, from Hollywood  
(D'Arcy)

Back for its 16th year on the air Sunday (7), the Edgar Bergen show started off at a smart clip, with the insults flying as keenly and as amusingly as ever between Bergen and Charlie McCarthy and between Charlie and anybody else who happened to get into his hair or range of vision. Charlie was good, but his rustic brother Mortimer Snerd, was better, same of Mortimer's banter hitting the bull's-eye for comedy marksmanship. And Mortimer's crooning of "Come On-A My House," following guestar Rosemary Clooney's slick rendition of her famous number was a honey.

Audience for the show was a Marine one, so Charlie's barbs were centered around the Marine Corps, as well as around nuclear fusion, disk jocks, Texas, radio programs and practically everything else in Charlie's vast repertory. Charlie also played the lone-some lieutenant in a takeoff of disk jocks and giveaways. It's good to have the splinter back.

Miss Clooney, in addition to her "House" selection, also favored hearers with a neat delivery of "Mixed Emotions." Ray Noble, in addition to acting as valued stooge and foil, led his hand in good back-grounding to Miss Clooney, as well as in a choice orchestral version of "Shall We Dance."

Bron.

## PEOPLE ARE FUNNY

With Art Linkletter, Jim Matthews  
Producer: John Guedel  
Director: Irving Atkins  
Writers: Jack Stanley, John Greene, Walter Guedel  
30 Mins., Tues., 8 p.m.  
Sustaining  
CBS, from Hollywood

Switching over to CBS for its 13th year on the air, "People Are Funny" unleashed another bundle of audience participation nonsense on preem session last week that's served it in good stead these many years. The basic idea of guest hinks has lost some of its lustre because of the many variations on the same theme occupying the airwaves. But thanks to Art Linkletter's swiftly-paced hosting and the tricks whipped up by the show's planners, it remains the cream of its class.

The usual implausible but generally laugh-provoking situations were present aplenty on the tecoif stanza. First off, Linkletter dispatched a member of the studio group out to gather petitions for membership to a nudist colony. Woman reported at the end of the show. Another participant, with apparently lots of free time, was sent out on a coast-to-coast jaunt armed with a broom to sweep out attics in search of antiques. The inevitable newlywed was on hand for the now-standard grilling about his bride.

Affair reeled off in good fun with Linkletter supplying the proper touch of geniality. He was assisted by Jim Matthews—who, when Mars Candy boards the show on alternating weeks, will voice the plugs. Mars, through Leo Burnett agency, started its sponsorship this week.

Dave.

## GIVE AND TAKE

With John Reed King  
Producer-Director: Jack Carney  
30 Mins., Sat., 11:30 a.m.  
CANNON MILLS  
CBS, from New York  
(Young & Rubicam)

John Reed King teed off his sixth season of guzzling the audience participants Saturday (6) with an effervescence that showed no signs of fading throughout the 30 minutes. It's a noisy program which is kept in high gear by the ebullient conceit and the malleable guests. Everyone in the studio seemed to be having a grand time but the gaiety didn't project.

It's a routine quizzer with simple questions and fabulous prizes. King shot out the queries with a good naturedness but it often seemed a bit condescending. The participants didn't seem to mind, however, and played along with his quips and stunts as though they were rehearsed straight men. The queries were fashioned for the grammar school intellect in keeping with the overall adolescent styling.

King's emceeing was of the "we're having fun today" genre and he deserves some credit for giving the impression that he really was. However, his madcap revelry at times seemed forced and contrived. Sponsor spiels were delivered with his artful zest.

Gros.

## YOU BET YOUR LIFE

With Groucho Marx, emcee; George Fenneman, announcer; Jerry Fielding orch  
Directors: Bob Dwan, Bernie Smith  
Producer: John Guedel  
30 Mins., Wed., 9 p.m.  
DESOTO-PLYMOUTH DEALERS  
NBC, from Hollywood  
(HBD&O)

Launching his fifth year on this show as emcee, Groucho Marx has made "You Bet Your Life" a playground for his free-wheeling lip. Marx is the whole show and his incomparably fast and pointed ad libs make this series one of the top laugh-getters on the airwaves.

The quiz format is only a pretext for the Marxian wit. On each stanza, three couples compete for individual coin prizes, with the top winning team eligible to take a crack at a pyramiding jackpot which kicks off with \$1,000. The brain-teasers become increasingly tougher as the contestants lay their bankroll on the line, but the question and answer phase of this show is rather routine.

Marx's handling of the contestants before the Q and A periods, however, lifts this show into a class by itself. On the kick-off stanza, Marx contended with a newly-married couple, a school narm, a bat boy and a dog fancier. Marx turned each to a natural setup for his off-the-cuff gags. Kidding with the school teacher, Marx slipped leeringly, "How would you like to take over an old student body?" It was a typical throwaway line for which most other comics need a battery of script writers to achieve the same thing.

Plugs for the auto bankroller are handled in conventional style by George Fenneman, with Jerry Fielding's orch supplying a familiar brand of music. The only thing extraordinary about this show is Marx and, in repeat, he's the whole show.

Herm.

## TALENT SEARCH, COUNTRY STYLE

With Tom George, Ray Barrett, announcer; guests  
Producer: Bob Coe  
Director: Fred Weihe  
Writer: Art Small  
30 Mins., Sat., 9 p.m.  
Sustaining  
NBC, from New York

Although the transition of country music from stations in the sticks to national web time is gaining momentum, its impact on urban listening habits still remains doubtful. NBC's entry into the cornbelt rhythm sweepstakes, "Talent Search, Country Style" will appeal to dialers in the grassroots areas but will have a tough time building a big city and whose musical tastes have been conditioned by pops, standards and symphonic offerings.

Despite its label of "Talent Search," stanza served only as a showcase for performers who've been appearing professionally around the country playing their alfalfa melodies. Its purpose, according to the intro on the preem Saturday (6) was to build a following for the hayseed exponents. The cornbelters competed for top and reaction, via an applause meter, and winner was promised a week's engagement at the Village Barn nitery, N. Y. The four contestants worked easily through their vocal and or instrumental chores but the twangy items had only moderate appeal.

Show was emceed by Tom George, former Wheeling, W. Va. platter spinner. George paced the session nicely and his homespun manner came through with effect. Texas Jim Robertson, the stanza's noncompeting guest, sang "You Gotta Get a Guitar If You're Gonna Get a Girl" and "Red River Valley" in an ingratiating manner. Ray Barrett was okay on the announcing intros.

Gros.

## PRICE OF LIBERTY

Producer: Mrs. Wallace Hamilton  
Directors: Howard Maschmeier, Glen Walrath  
Writers: Roger Stevens, Michael Danyla, Jr.  
15 Mins., Tues., 7:45 p.m.  
JUNIOR LEAGUES  
WPTX, Albany

Laudable program, promoted by the 19 Junior Leagues of New York State and closely supported by the State Education Dept. and other state agencies, consists of 12 recorded milestones in Empire State history. They are scheduled to be broadcast over 25 stations and to be aired in classrooms of upper elementary grades, as well as before adult groups. Produced by WPTX staffers and waxed by Columbia in New York, platters represent medium grade educational radio—on the basis of two blocks heard.

In view of the small budget available and the limited acting experience of participants, results are reasonably good.

Jac.

## MARTIN &amp; LEWIS SHOW

With Dick Stabile, Skylarks; Dinah Shore, guests; Jimmy Wallington, announcer  
Writers: Norman Lear, Ed Simons  
Producer-director: Dick Mack  
30 Mins., Fri., 8:30 p.m.  
ANACIN, CHESTERFIELD  
NBC, from Hollywood  
(Cunningham & Walsh, John F. Murray)

Dean Martin and Jerry Lewis are back in radio—but this time under far more favorable circumstances. It's a cinch that, unlike a couple years back, they won't go begging for audiences. As part of the web's five-nights-a-week "Operation Tandem," the zany M & L duo has moved into the Friday night 8:30 period, and, if last Friday's premiere is any criterion, "Tandem" is due for a considerable hype. For, riding the NBC kilocycles, is one of the most hilarious 30 minutes in radio.

In their initial attempt in '49 to penetrate the network Nielsen, Martin & Lewis were a dismal flop. But that was before TV and their emergence as the hottest commodity in the multiple nitery-TV-pix facets of show business.

Today, the "wound only" M & L presentation permits for a visualization of their antics. The listener can fill in the rest. In essence they're doing the same show they did a couple seasons back—but with a surer approach to the aural medium and with production refinements that bespeak the heppiness of producer-director Dick Mack, who gave a major assist in parlaying Joan Davis into the radio bigtime over 50 many years.

Too, M & L are getting a better writing assist this time up, geared strictly to their individual comedic talents. Last Friday's premiere was, for the most part, a well-paced show, highlighted by an inevitable standup routine between the pair; a funny takeoff on "Streeter Named Desire"; "Streeter Named Max" with an assist from Dinah Shore, who also shared the vocal slits with Martin and the Skylarks. Martin, incidentally, does a glib emcee job.

Show is taped on the Coast with some Anacin and Chesterfield commercial inserts.

Rose.

## HOLLYWOOD STARS ON STAGE

With Cornel Wilde, Jean Wallace, others; Charlotte Manson, Frank Waldecker, announcers  
Producer-director: Fred McKaye  
Writer: Les Crutchfield  
30 Mins., Sun., 9:30 a.m.  
RONSON ART METAL WORKS  
ABC, from Hollywood  
(Gray)

A frailty, twice-told tale can be good in radio or any other medium under skillful thesping and direction. Ronson's new transcribed series proved it on the preem (7) of this series, "Hollywood Stars on Stage." The crisp and evocative dialog was there to begin with; Cornel Wilde and Jean Wallace (Mrs. Wilde), with Fred McKaye's expert staging, gave the comedy farce raucous and richly larded slices of humor every minute of the way. The man-wife team was a good choice for the starting script, "Joyful Beggar."

The narrative opened with immediate interest via Miss Wallace's curbstome acquisition of a glib park-bench character (Wilde) whom she hired to pose as her husband for eight hours. This was for the purpose of having him run interference for her vis-a-vis gossip and protective friends at her homecoming party, since she was a single-o helress just back from Europe. Wilde not only came through as a terrific bon vivant in her hoity-toity circle but set himself up as the spouse in fact, especially and including charge accounts. His pitch was based on common law. The gal was furious.

But Wilde's attributes, not the least of which was knowing his way around a Gallic menu at chichi spots, persuaded her into a realization that she really was thataway about "The Bum." Some in-between chit-chat and incidents sealed the deal as for instance when he suddenly offered to accept her request to scam the premises forthwith. It all hinged around Wilde's insistence that she must beg—not demand—his resignation from the business deal. They got married, kids.

The commercials for Ronson's Adonis lighter and accessories were standard. Charlotte Manson and Frank Waldecker spout them in tandem, stressing the gift element.

Trau.

## NBC New 'Minute Man' Formula Bid To 'Live Like Ziv' in Coin Harvest

NBC's new "Minute Man Plan" is seen in the trade as a strong pitch for affiliates' support, a bold competitive campaign directed at the transcribed program houses (such as Frederic W. Ziv) and a move to give NBC outlets a more attractive setup than ABC and Mutual co-op programs offer their stations.

Under the "Minute Man" formula, the web will supply its stations with airers of network quality featuring name stars, which the outlets can peddle on a sponsorship or spot announcement basis. Significantly, the programs are designed so they can be recorded off the line and played back at the affiliates' convenience. It's this feature which most directly places NBC into competition with Ziv Longworth and other vendors of leased programs.

Due to the continued strength of local and national spot biz firms, like Ziv have been reaping a harvest with their transmitters. And it is noted that the most recent Ziv stars, Irene Dunne and Fred MacMurray in "Bright Star," paced many chain affiliates, including some NBC kilowattlers.

Plan is on a "pay as you sell" basis with each outlet paying a charge for each announcement sold, or another fee if the show is sold on an individual sponsorship basis. Charges will be kept low to promote the widest possible use of the airers. If stations don't put bankrollers, they'll be able to air them as sustainers, cuffs. That aspect is considered an inducement for affiliates wanting to hyp up their programming.

**Kate Smith, 'Howdy' Set.** Daytime sked planned for MHP includes 1 1/2 hours of strip programs from 12-1:30 p. m. and from 6-6:45 p. m., plus an hour-long kid show at 9 a. m. Saturday and a news preview at 6:15 p. m. Saturday. Each aircr can accommodate three 60-second plugs in each quarter-hour, except for the newscast which will carry two spots. In all, 119 one-minute availabilities will be open for sale by the stations. A half-hour of the noontime cross-the-board shows will be a Kate Smith aircr, and the Saturday moppet show will be "Howdy Doodie."

Additionally, evening programs will be built for the "Minute Man" operation to go in the 10-30 p. m. periods when these are converted from network to station-option time.

NBC exec veepee Charles R. Denny stressed that national and regional sponsors will be able to

(Continued on page 40)

### Blueprint Work

The NBC "Operations Future" formula, as disclosed by the network at a press conference and luncheon last Friday, represented four months of continuous work in the part of the radio network brass. They were spearheaded by exec veepee Charles R. Denny, and the Basic Economic Study Committee of affiliate members, headed by Jack Harris, general manager of KPRC, Houston.

However, the exhaustive research and burning of midnight oil on a week-in-week-out basis in arriving at a station-by-station valuation of revised rate structures was carried on principally by two NBC execs—Hugh Belville, chief researcher, and Sam Adams, assistant to Denny.

## CBS Also in Bid For Grassroots

Hollywood Oct. 9.

CBS is matching strides with NBC to expand its radio network and is looking to small towns to escape the stifling test competition.

In the past few weeks CBS signed affiliate contracts with 20 stations in towns the net bypassed for years.

NBC last week announced it was loading up on outlets off the Metropolitan route. CBS is now linked with 204 stations with seven added in the western division. Both ABC and Mutual well fortified in the smaller towns, standing on what they've got.

### NBC 'Facts of Life'

(Continued from page 31)

possibility of a lot of affiliate station operators griping over the new appraisals of their market values. It will take months to formalize the individual negotiations, but by "Boca Raton time"—when NBC and its affiliates convene for the annual convention the latter part of November—the web expects to have a clear-cut picture of overall affiliate reaction in embracing the new pattern.

That it may lead to a Boca Raton revolt is considered possible—which would put NBC and the Station Planning Advisory Committee right back in its floundering status of last August. But it's conceded that, since NBC has in its favor a realistic presentation of the facts of life as it concerns individual markets, the network has no alternative but to "get tough" where necessary and stick by its guns. To yield to even one station by resorting to compromises would defeat the purposes of the network.

It's no secret within network circles that some stations no longer able to deliver, have been enjoying a free ride at the expense of others. Some of the other affiliate operators, it's also agreed, have enjoyed an exaggerated status because of their socializing "hall fellow well met" proclivities, out of all proportion to their value in the new scheme of things.

But the new NBC formula, adhering strictly to a reflection of relative values, discards the "fraternity brother" system, with the result that everybody's on his own.

### Bruno-New York Renews 300G WNEW Campaign

Bruno-New York, big distributor of radio and television sets and appliances, has bought another major ad campaign on WNEW, N. Y., this year. Advertiser is keeping the same schedule as in previous years, which called for \$300,000 yearly on the station. RCA's new tele line will be plugged.

WNEW veepee Ira Herbert and Bruno ad chief Jerry Kaye inked the pact, placed through Arnold Cohen agency.

### Carson's New Scripters

Artie Phillips and Manny Mannheim have been set as the new writers for the Jack Carson show. They replace Nat Hiken and Billy Friedberg, who checked out last week.

## TV Mfr. Claims CBS Rates Unfair Receiver Benefits

Washington, Oct. 9.

FCC informed a television manufacturer yesterday (Mon.) that it has no basis for action against CBS for using CBS Columbia as brand name for its color and black and white receivers, thereby getting free advertising for its line by virtue of network identification.

Commissioner U. A. Sanabria, president of American Television Co., Chicago, that his allegation of unfair competition is a matter for private litigation or for the Federal Trade Commission. But the agency said it would give "appropriate consideration" to "any determination so secured which may be relevant to the qualifications of a licensee."

Sanabria complained that CBS makes use of its Government-granted frequencies "to plug constantly a brand name of a product on a free basis, and actually as a requirement of station identification, combining therewith the prestige associated with it to sell an ordinary TV set in competition with our corporation which does not enjoy the same facility."

Recalling testimony by CBS during the color hearings, that it did not plan to engage in manufacturing, Sanabria charged that the network acquired a receiver factory "for the direct purpose of capitalizing on the free plug which it enjoys through free use of the ether."

Sanabria claimed that CBS did not give the commission "a clear and true picture" of what it would do with its color authorization. Therefore, he said, all "BS radio and TV licenses" should be immediately suspended.

He also urged that the entire color situation be reconsidered "for it is now clearly evident that Columbia was seeking an ordinary trade advantage as a manufacturer. To sell an ordinary black and white set, with the serious probability that nothing substantial may come of their color service. These probabilities were definitely obscure when the Columbia color system was being considered."

Sanabria told the Commission the tie-in on NBC with RCA "is not nearly so flagrant because the actual name of the broadcasting system is non-identical with the brand name of the set."

### Mark Woods, Jack Warwick Forms Own Ad Agency

Mark Woods, former ABC proxy and vice-chairman of the board, and J. R. (Jack) Warwick, executive and director of Warwick & Legler, are forming their own ad agency. Client list and personnel will be announced around Jan. 1. It's reported that the new setup won't take over any of the W&L accounts.

Woods was prez of the ABC web from 1942 until last year, when he moved into the vice-chairman post with Robert Kintner taking over the presidency. He resigned from the network on June 1, getting \$100,000 under a five-year deal. Arrangement calls for him to stay out of any fields competitive with ABC. Woods had been a key exec at NBC before the Blue network was split off from that chain.

Warwick had been with W&L since 1932 and was veepee, stockholder and director since 1936 until he resigned recently.

### Polangin to Hutchins

Philadelphia, Oct. 9.

Frederick N. Polangin, former veepee of the Buchanan agency on the Coast, has joined the Hutchins agency here to work on creative and merchandising phases of the Philco account.

Polangin also had his own Hollywood advertising and merchandising consultants firm, which repped several top indie film producers.

## ABC to NBC: 'It's Old Hat'

ABC yesterday (Tues.) answered NBC's new sales approach with the comment it's "old hat." In a letter to agencies and bankrollers, ABC sales veepee Charles Ayres, while not mentioning NBC, said that his web for years has had full flexibility.

Ayres pointed out that as far back as 1947 the chain issued a rate card giving the bankroller "maximum flexibility in selecting networks" and providing specific discounts for hand-tailored hook-ups. An ABC banker can pick 50 metropolitan markets and earn a discount of 25% (on an annual basis for half-hour nighttime), with discount going up to 35% when a full skein is used.

ABC stressed that it hasn't had rigid grouping requirements for several years, and General Foods and Kellogg have been among bankrollers using this flexible setup. As for plans enabling sponsors to buy time on an irregular basis, Ayres noted that when ABC's Pyramid Plan was launched last March it permitted advertisers to buy as little as one insertion for one time, with a hookup of their own choice.

Last month, Ayres wrote, ABC announced a plan permitting a sponsor to back one-half of a daytime serial at exactly one-half the cost of the program and on a hand-tailored web. He also recalled that in 1949 web issued a special rate card covering one-time insertions, two-time insertions, alternate-week sponsorship and every-fourth-week sponsorship. Web's "Hollywood Star Playhouse" and "Chance of a Lifetime" are available on that basis.

Ayres said the web aims at the same flexibility of printed media and if bankrollers have a problem not covered by existing plans, "we'd like to hear from you."

## '3 Johns' Parlay Radio-TV Package Operation Into \$1,000,000 Payoff

By BOB STAHL

### The Ghost Talks

If any further proof were needed that the split between CBS-TV and CBS Radio is complete, the web's staffers found it on their paychecks this week.

Checks for the radio personnel came from the Bankers Trust Co. of N. Y., while the TV staffers received their pay on checks of the National City Bank.

## NBC's McAndrew Heads Pub Affairs

In an expansion of its video activities, NBC this week appointed William R. McAndrew, general manager of the network's owned-and-operated, WRC (radio) and WNBW-TV, in Washington, as director of public affairs for NBC-TV. McAndrew takes over his new post Oct. 16, being responsible for supervision and administration of all television broadcasts of news, special events, sports, politics, education, religion, special causes, discussions and talks, both live and on film. Francis C. McCall continues as director of TV news and special events, reporting to McAndrew.

Appointment of McAndrew permits Davidson Taylor, Jr., to return to his Operations Frontal Lobes project. Pending the new appointment, Taylor had been channeling his energies into the multiple public affairs activities.

Successor to McAndrew in Washington rests with James Gains, NBC's o.k.o. veepee, who has not yet made a selection.

### 1ST PUBLIC RCA TINT PROGRAM RACKS UP SRO

First public showing of RCA's new series of color television demonstrations premed to a capacity crowd of about 125 at NBC's Center Theatre lounge, N. Y., yesterday (Tues.). Show, running about 25 minutes, three times daily through Oct. 19, is basically the same as that transmitted by RCA in its last series, with Nanette Fabray starred.

Colorcasts are also being transmitted to Washington for the first time via coaxial cable or microwave relay. RCA confined its D. C. audience yesterday to the press, but will invite members of the FCC and Congress to witness the demonstrations later in the week, as a prelude to its anticipated filing for new hearings on color. In line with that, the outfit is obtaining individual comments on the quality of the tests via Opinion Research Corp.

### D. C. Impressed

Washington, Oct. 9.

Ability of the RCA color TV system to travel the coaxial cable was successfully demonstrated here to

(Continued on page 38)

From \$17.50 per week for a single local show in 1931 to over \$1,000,000 annually in gross billings today—that's the history of Masterson, Reddy & Nelson, indie packaging outfit, which is marking its 20th anni in the business this month.

Trio, all natives of Spokane, all first-named John, got together as undergraduates at Gonzaga U., where they broke into broadcasting doing various chores for "about \$1 a week" for KGA, then an affiliate of the old NBC Blue network. They made their commercial bow after graduation with a show titled "Candidly Speaking" on KSFO, San Francisco, which is the one that netted them \$17.50 per week—"and we had to split that three ways," they said. Today they have "Live Like a Millionaire" cross-the-board on NBC radio and weekly on CBS-TV, and "Bride and Groom" cross-the-board on ABC radio and twice weekly on CBS-TV, plus a flock of local programming entries.

With the stress now on programming for video, the three Johns believe that indie packagers are finding much wider acceptance today than they did when radio was the chief factor in broadcasting. "Because of the high and variable costs of TV today," they said, "the agencies are discovering that it costs them too much to do the job. The independent packager, on the other hand, comes in on a guarantee basis—he must bring the show in on

(Continued on page 31)

## Ruling Boom To AM-TV Ballcasts

Move by the major leagues, returning authority to make all radio and television parts for big-league baseball games in the minors' territory back to the individual clubs, is seen as a probable spur to more diamondcasts on the airwaves.

Joint meeting of the American and National leagues on Monday (8), presided over by Ford Frick, new baseball commissioner, removed rule 1-D from the books. Rule had provided that each minor league club had the right of protection from broadcasts of major league games into the area marked by a 50-mile radius from its park. In a minor league city, the major league play-by-play had to exit the airwaves 30 minutes before the minor teams started their fray.

The rule was designed to protect the minors. In fact, some minor clubs wanted an even stricter rule. Rule had been adopted two years ago when the Department of Justice began looking into allegations of monopoly in the national pastime. Under the new plan each major league club will be able to make its own deals for bringing its games into minor league territory.

It's figured that some clubs will be willing to make extensive radio and tele deals, regardless of their possible effect on minor league at-

(Continued on page 36)

## Ekco Products 1st Sinatra TV Backer

CBS-TV came in with a sponsor for its new "Frank Sinatra Show" just under the wire last week. Program premiered last night (Tues.) in the 8 to 9 p. m. period and the web last Friday (5) finalized a deal for Ekco Products to pick up the tab for the first quarter-hour segment. With a \$41,500 price set for the full hour package, it's believed Ekco is paying \$11,500 in talent and production for its weekly participation.

CBS is reported near the signing stage with another sponsor for an additional 15 minutes of the show. Second bankroller, as yet unidentified, is also a client of the Earle Ludgin agency, which reps the Ekco account. Sinatra show, which premiered in N. Y., moves to the Coast starting with the Nov. 6 broadcast.

Web revealed, meanwhile, that contrary to previous reports, it has cleared a total of 16 live stations for Sinatra, which is considered a respectable figure in this era of tight station time. DuMont, nonetheless, has a hefty station lineup for its new "Keep Posted," which also premiered last night in the 8:30 to 9 period for Curtis Publications. It's believed that DuMont got the jump on CBS in the one and two-station markets which don't carry NBC's Milton Berle show, which means CBS may still encounter difficulty in selling the final half-hour of the Sinatra program.



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# Du Mont breaks a broken record

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repetition

The play's the thing on DuMont's new

## "COSMOPOLITAN THEATRE."

Not the "broken record" repetition of usual television drama.

There won't be any "What Ains?" heard about this Tuesday night (9:00-10:00) hour because COSMOPOLITAN THEATRE is built around leading dramatic talent from Hollywood and Broadway in audience-gripping stories from the pages of COSMOPOLITAN Magazine.

COSMOPOLITAN THEATRE'S opening night "brought 'em to their feet." It was, to quote Harriet Van Horne of the N. Y. World-Telegram & Sun, "one of the best to arrive this season."

So, thanks to . . .

the Louis G. Cowan organization, producers of this outstanding show

the fine acting of Lee Tracy and Marsha Hunt, and their supporting cast

Paul Gallico for his great story "The Secret Front"

America's leading drug chains and Product Advertising Corporation for helping DuMont to bring good theatre to coast-to-coast television.

Thanks, too, are due the druggists of America for their continued support of Cavalcade of Stars, sister show of Cosmopolitan Theatre, with video's great comedy star, Jackie Gleason, every Friday from 10:00-11:00 P. M.

This is the kind of progressive television programming that is attracting more and more new sponsors every day to the DuMont Television Network.

Incidentally, there is still an opportunity for a selected manufacturer to participate on these two outstanding drugstore shows.

For further information on your best entry into successful television advertising contact your DuMont Sales Representative at Murray Hill 8-2600.

# DU MONT

## TELEVISION NETWORK

# Principles at Issue Demand Decish On Richards Case, Cottone Tells FCC

Washington, Oct. 9.

On the premise that the principles at issue in the Richards case demand a decision based on the findings of the inquiry, the Federal Communications Commission was strongly urged by its staff last week not to terminate the proceedings because of assurances from the broadcaster's widow that there will be no news-slanting on the three stations WJR in Detroit, WGAR in Cleveland and KMPC in Los Angeles.

Broad considerations of public policy, including "the preservation of the integrity of the Commission's processes," require that the proceedings be disposed of by a decision containing findings on the news-slanting question, the agency was told in a pleading by its general counsel, Benedict P. Cottone. Joining in the brief were Frederick W. Ford, who assisted Cottone at the hearings on the case; Curtis B. Plummer, chief of the Broadcast Bureau; and Thomas H. Donahue, staff attorney.

Cottone advised the Commissioners that in view of the past conduct of certain officials of the Richards' stations, "substantial doubt" must be placed on the affidavits they filed in support of the assurances given by Mrs. Frances Richards, executrix of the estate, that the stations will be properly operated.

"Although we do not ascribe to Mrs. Richards any purpose to deceive the Commission," Cottone said, "it is clear that she will have little or nothing to do with the day-to-day affairs of the stations; and that she will not even actively participate in broad policy determinations. Hence, in the final analysis, her purposes must be judged in the light of what her chief officials have done in the past and what they have said as to what constitutes proper policies."

In view of the attacks made on witnesses who testified for the Commission, especially the members of the Radio News Club of Hollywood, Cottone added, it is important that a decision based on the findings be made. "If no findings are made by the Commission in this case," he declared, "persons who may have a bonafide purpose in presenting truthful information concerning the improper practices and operations of broadcast licensees, may well be discouraged from doing so by the possibility that they may become subjected to groundless attacks and accusations designed merely to arouse antipathy against them."

## Don Foley to WCBS

Don Foley, supervisor of package program sales for NBC, joined WCBS, flagship station of the CBS web in N. Y., as director of advertising and sales promotion.

Foley replaces Bob Patt, who was recently named to the advertising-sales promotion post for WCBS-TV.

## WNYC ART FESTIVAL SET FOR OCT. 14-20

WNYC, New York's municipal station, will run its second annual Art Festival during Oct. 14-20. Non-commercial outlet, which is seeking a television channel, points out that this is "the kind of project which is a natural for a video outlet, yet no commercial TV operator has yet attempted it."

During the week 50 hours will be devoted to art, with programs presented in cooperation with all the museums of the city, 35 art galleries and other cultural organizations. It involves the entire programming structure. WNYC topper Seymour Siegel said, with even the musical shows geared to the subject of art. Field covered includes architecture, industrial and commercial art, cartoon, education, career opportunities, etc. It's a counterpart of the Music Festival the outlet has run every February for 14 years.

J. Condon Reilly is serving as coordinator. Lou Dropkin, AM-TV supervisor of the American Theatre Wing, will produce and direct two of the dramatic programs, on Grandma Moses and Goya.

## Joe Santley Adds Borge; Also a New Son-In-Law

NBC-TV producer Joseph Santley, who's handling the Victor Borge and Jimmy Durante stanzas on the web's Saturday night "All Star Revue," flew to the Coast last night (Tues.) with his wife to attend the marriage of their daughter Sunday (14) in All Saints Church, Beverly Hills. The Santleys returned to N. Y. the next day.

Borge is slated to do his first starring stint for "All Star" Oct. 27, with Durante the following week (Nov. 3). Series this week (13) will have Danny Thomas in his first appearance on the show this season, while Martha Raye and Elio Pinza take over the following Saturday (20). Durante, incidentally, who made his initial appearance on the show this season last week (6), is scheduled to go to the Coast after his Nov. 3 telecast and will originate his following show (Dec. 29) from Hollywood.

Santley's daughter is Betty Sawyer Santley, a UCLA alumna. She's named after her mother, the former Ivy Sawyer, long teamed with Santley as musical comedy leads. She's marrying Otis Healey, a Los Angeles broker.

Shamrock, Tex. — Farrell M. Brooks, chief engineer and commercial manager of KEVA here has purchased a 20% interest in the outlet for \$6,000 which has been approved by the FCC. Other partners include Albert Cooper and James Daniel Abbott.

## Larry Mann to NBC-TV

Toronto, Oct. 9.

With CHUM, Toronto, for six years, Larry Mann has been signed by NBC-TV and leaves next week for a break-in period at WHAM, Rochester.

The comic's relaxed disk jockey show, informal and without commercial high-pressure, has been a favorite on CHUM, Toronto, for two years, and become an introductory one-hour afternoon stanza within the fortnight over the Rochester unit of the NBC-TV setup.

## WTCN-TV Bids For 100,000 Watts

Minneapolis, Oct. 9.

WTCN-TV here is applying to the FCC for an increase in power to 100,000 watts, almost triple the station's present signal strength and the maximum possible for stations on channels 2 to 6. If permission is granted, it will be the first TV station to have that much radiated power and will be one of the nation's most powerful, while setowners more than 100 miles from Minneapolis will be able to receive its programs, according to F. Van Konyenburg, general manager.

At the same time, a proposal has been made to build a multiple-station TV antenna atop the local skyscraper where the antenna now serves only WTCN-TV. The additional 80 feet would be added in order to accommodate two new TV stations in the Twin Cities area. The FCC has announced that the Twin Cities will be allowed two new commercial channels and six firms have applied for them.

WTCN-TV now televises 59 different local shows each week in addition to those of three of the four TV networks—ABC, CBS and DuMont. In its present coverage, the proposed power increase would mean even better reception by an estimated 273,300 sets and would result in a substantial increase in the number of setowners in consequence of the substantial boost in the reception area, Van Konyenburg points out.

## OHIO PARENT-TEACHERS RAP RADIO, TV SHOWS

Columbus, Oct. 9.

Ohio Congress of Parents and Teachers attacked radio and television programs with blood-curdling mysteries, screaming, and too much gunplay, at its study conference in Columbus last week (4). John H. Sittig, director of radio and audio-visual education for the Columbus Public Schools, said:

"Improvement of TV will come from demands of the viewing public, but the public must be aroused," he said. "There could be great improvements in programs not necessarily tuned just for children, but for adults, also," he declared.

He urged that programs should be more diversified, instead of a whole evening of mysteries or a whole evening of comedy.

## Inside Stuff—Radio

Based on the success of its special between-halves pitch at the recent N. Y. Herald Tribune Fresh Air Fund football game in N. Y., NBC is embarking on several other such exploitation stunts to plug its current Silver Jubilee celebration. Stunts, which usually comprise a number of NBC name personalities pitching the web's 25th anni, are especially welcome by NBC because their cost is practically nil.

This weekend, for example, the Army Air Force is flying a group out to the Colorado Springs Air Base to entertain the troops, with the Army paying all transportation and living costs. Making the trip are Henry Morgan, the Mello-Larks and soprano Elaine Malbin, along with staff producer Hal Friedman, who's supervising the junket, and exploitation manager Phil Dean, who's handling the publicity on the stunts. On Oct. 27, Morgan, Roberta Quinlan and probably Paul Winchell and Jerry Mahoney will fly to Cleveland to guest at the Page One Ball, with the ball committee again paying the freight. At the football game, it was possible to line up Milton Berle, Jimmy Durante and other such stars, since the event took place in N. Y.

One of the most ambitious radio sales presentations devised by a network was unveiled by NBC last week. It's a 31-minute sound-slide film, utilizing the voices of practically every NBC name personality, a 26-piece orch, four announcers and the voice of John K. Herbert, sales veepee. Theme of the presentation is that "network radio is the most taken-for-granted advertising force in the land," together with NBC's low cost-per-thousand compared with magazines, newspapers and television.

Presentation also has an excerpt of the first NBC show in 1926, with the voices of announcer Phillips Carlin and Marlin H. (Deke) Aylesworth (then NBC prez). Herbert explains the web's Operation Tandem and lists various package prices. Film was conceived by NBC ad-promotion veepee Jacob A. Evans, and produced by Hank Shepard, sales promotion supervisor. Jack Cleary directed.

Mud is being slung in Chicago's battle of the post-midnight disk jocks. One recent New York importation, now gabbing from a Chi bistro, is especially heavy handed in rapping two of his contemporaries; at one point he even announced the impending marital and biz splitup of a competing husband-and-frau team, something vigorously denied. Targets of his unsubtle gossip are not resorting in kind—on the air.

Ad agency resistance to radio programs was detailed by Walter White, prexy of Commodore Productions, radio and video production outfit, on his return to the Coast from N. Y. White said less than 25% of the N. Y. agencies are willing to talk radio deals for their clients, as against about 50% last fall. White believes the agencies are making a mistake, pointing out that there are more car radios alone than there are telesees. Commodore, he added, will at least triple its \$325,000 radio-video production budget during the coming year.

There's a real United Nations flavor to the upcoming "Railroad Hour" presentation of the opera "Martha." Scripters Jerry Lawrence and Bob Lee. In researching the project, discovered that the opera was written in German by Friedrich von Flotow but was actually based on an old English story. The plot ballad, "Last Rose of Summer," actually is a steal from an Irish tune, "The Groves of Blarney." Furthermore, it's most popular version is Italian. Now, Lawrence and Lee are Americanizing "Martha"—for presentation by Gordon MacRae, a Scot, and Dorothy Kirsten, a Swede.

A new lightweight handle-talkie, successor to the heavier handle-talkie radio of World War II, is now in production and will soon be standard equipment for troops in Korea, Army Department announced last week.

The new set, according to Army Signal Corps, weighs only six and a half pounds, has a range of about a mile and can be slung over the shoulder like a miniature walkie-talkie. It is the first FM radio of its type to be produced.

Producing the new set for the Army are Emerson Radio & Phonograph Co., Raytheon Mfg. Co., Sentinel Radio Corp., and Utility Electronic Corp.

## Bromo-Seltzer's TV Grid Splurge Dec. 1

Under scoring the payoff to NBC-TV this year in its ambitious coverage of the top sports events, the web has sold a special 45-minute football roundup show to Bromo-Seltzer, which will occupy the time between the two games scheduled to be carried Dec. 1. Sale is another in a string of such side-bar deals racked up by NBC for shows preceding the World Series, preceding and following its Saturday afternoon football games, etc.

Web now expects to be on the air with football Dec. 1 for seven solid hours, or more. For the Army-Navy game, to be played in Philadelphia, NBC will start broadcasting at noon or 12:30 to cover the traditional parade of cadets and midshipmen. Game is expected to run until about 4:30, after which there will be the break for the Bromo-Seltzer show. NBC will then cut to the Coast for the Notre Dame-Southern California contest, which is expected to run until about 7 or 7:30 p.m. Since NBC's regular lineup of commercial shows doesn't start on Saturdays until 7:30, it will have to pre-empt time from only one sponsor — Mutual Life Insurance of Omaha, which has the "Bob Considine Show" in from 5:45 to 6 p.m.

San Antonio—A daily five-minute newscast of authentic and official up-to-the-minute reports on Armed Forces activities in San Antonio is to be aired here on KTSA. It is the first program of its type and is to be aired by remote control from the news studios of the Fourth Army Headquarters at Fort Sam Houston. The show will feature latest news and feature material from the Headquarters, Fourth Army, Fort Sam Houston, Brooks Air Force Base, Brooke Army Medical Center, San Antonio General Depot, and Kell, Lackland and Randolph Air Force Bases.

## Chicle Buys Into 'Guy' Whodunit Due on ABC

American Chicle has bought a participation in "The Top Guy," new mysterious which prems on ABC Oct. 17 in the 8:30 p.m. slot. Show, starring J. Scott Smart, is being offered as a participation.

Chicle agency is Dancer-Fitzgerald-Sample.

ABC also sold a half-hour on Sunday mornings at 8:30 to the Free Methodist Church of North America for a commercial religious. Agency is Walter F. Bennett.



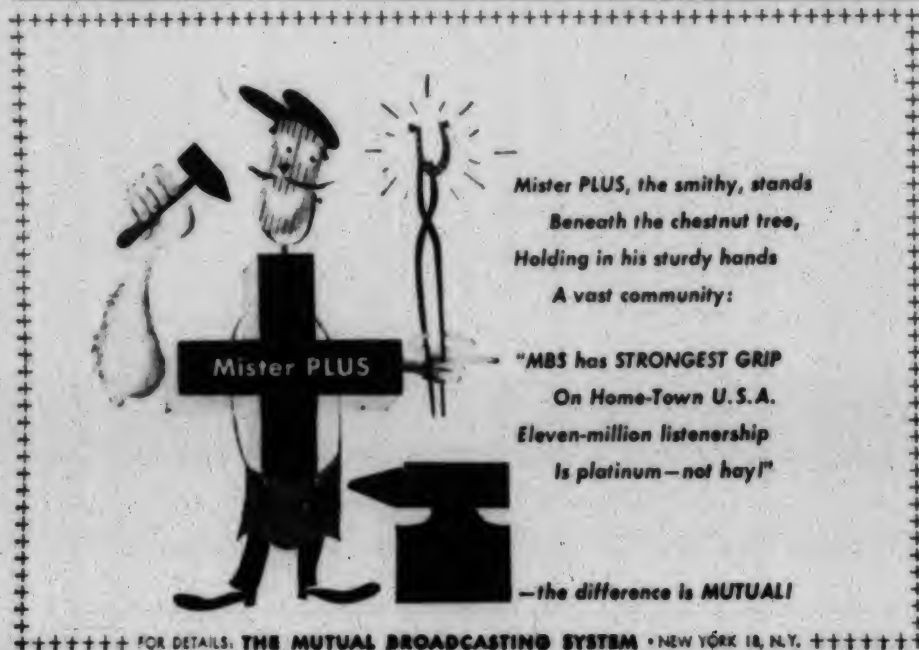
### 4 Reasons Why

The foremost national and local advertisers use WEVD every year to reach the vast

**Jewish Market**  
of Metropolitan New York

1. Top adult programming
2. Strong audience impact
3. Inherent listener loyalty
4. Potential buying power

Send for a copy of  
**'WHO'S WHO ON WEVD'**  
Henry Greenfield, Man. Dir.  
WEVD 117-119 West 44th St.  
New York 19



**Mister PLUS, the smithy, stands**  
Beneath the chestnut tree,  
Holding in his sturdy hands  
A vast community:

**"MBS has STRONGEST GRIP**  
On Home-Town U.S.A.  
Eleven-million listenership  
Is platinum—not hay!"

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## Trendex Hits TV Jackpot As ABC, NBC, CBS Sign; 18G Subscription Tab

Trendex, indie television rating service, hit the network jackpot this week when ABC and CBS followed NBC into the fold. Each network pays about \$500 per month for the service, which gives Trendex about \$18,000 in subscription fees from the three nets.

Chaffi succeeded in pacting with the nets, a spokesman said, because of the new "comparative popularity report" which measures all TV shows under the same conditions and eliminates the variable factors, such as size of the network for each show. Trendex has accomplished this by confining its ratings to only 10 cities, each of which has at least three TV stations. As a result, the ratings reflect only what viewers can see, rather than what's available to them, such as would happen in a single-station market.

## CHI, NBC-TV MAY LOSE 'WIZARD' TO CBS-TV, N.Y.

Chicago and NBC-TV may lose another top-rated television origination to New York if "Mr. Wizard" succumbs to the blandishments of CBS-TV.

"Wizard," a moppet-angled science demonstration show currently rating sustaining on NBC-TV Saturday afternoons, has a unique tie-in with the Cereal Institute. The Institute pays the cost of the package and the "commercial" given on each show stresses good eating habits — especially "the basic breakfast of fruit, cereal, milk, bread and butter." The Institute is willing to let an outside sponsor pick up the show. And although the program in its first nine weeks changed the breakfast habits of 10% of the homes reached, the Institute is naturally reluctant to go for complete sponsorship (paying time charges), so long as the network continues to let it ride cuff.

The program's option with the Institute comes up soon, and there is some doubt about the group's willingness to accept an increase on the price of the package. Meanwhile, CBS-TV reportedly is offering the show a similar slot on that web, with several sponsor nibbles already on the line.

CBS-TV, however, has no facilities for regular Chi originations, and the proposed pact with "Wizard" is based upon the program moving to Gotham. It's known that Don Herbert, creator and star of the show, is not keen on moving out of Chicago.

## 'Kukla,' Tillstrom Fete Annis on Friday Show

Chicago, Oct. 9.

Burr Tillstrom and his "Kukla, Frap and Ollie" strip will notch a duo of anniversaries on Friday night's (12) telecast of the long-standing NBC-TV show. KFO will mark its fourth birthday as a regularly scheduled program, while creator Tillstrom celebrates his own birthday. Actually, both dates fall on Saturday (13), but since the show isn't beamed that day, the joint party will be featured on the regular Friday session.

Tillstrom currently is in his 12th year in video. He first broke into the medium working with an RCA closed circuit traveling unit in 1939 and with Kukla and Ollie he put on some 2,000 shows at the RCA exhibit at the New York World Fair.

KFO in its present format started on WBKB Oct. 13, 1947, when Fran Allison joined the troupe. Show bowed on a midwest NBC-TV hookup in November, 1948, and got the full web treatment in January, 1949. Except for a three-week hiatus RCA took when it was bankrolling the show locally on WBKB, KFO has been sponsored consistently since its debut.

Along with Miss Allison, producer Beulah Zachary has been associated with Tillstrom's show since its teevee inception.

Minneapolis—Clifford J. Rian, professionally John Ford, who conducts more than 30 TV and radio news programs on WTCN, has been named secretary of the Associated Press News Broadcasters in this area. At one time or other, Ford has served as chairman of more than 50 organizations here.

## Borden Dairy to Sponsor Ransom Sherman in Chi

Chicago, Oct. 9.

Ransom Sherman is returning to the Chi video scene with a tri-weekly afternoon quarter-hour talk show via WBKB with Borden Dairy sponsoring. Program, which starts Monday (15), carries what spokesman for Young & Rubicam, Borden's agency, described as the heftiest budget in town for its size.

Borden's decision to buy the Sherman display, packaged by Herbert S. Laufman, had a touch of irony. NBC had gone to considerable expense in screening a special audition of "Luncheon Date," daily half-hour music-gab show beamed locally on WNBQ, which it was pitching hard at Borden. Dairy firm nixed the show in favor of Sherman's WBKB slotting. NBC had had the comic under contract last summer but dropped him when his afternoon network show failed to land a bankroller.

Ames, Iowa — Ken Peterson, KVFD, Ford Dodge, was elected president of the Iowa Radio News Association at a meeting that followed the association's atomic energy seminar at Iowa State College. Other officers elected are Claire Gross, KFNF, Shenandoah, vice president; Art Barnes, WSUL, Iowa City, secretary-treasurer. Directors are George Freund, KDTH, Dubuque, and George Halsey, WOI, Ames.

## TARZIAN'S FULL-RANGE TV TUNER UNVEILED

Bridgeport, Oct. 9.

New UHF-VHF full-range television tuner was unveiled to the top brass and engineers of the leading set manufacturers here last week by Sarkes Tarzian UHF reception from NBC's experimental transmitter here was reported good.

Tarzian unit is similar to the tuners already demonstrated by Crosley and DuMont, in that it permits the addition of the full UHF band without sacrificing any VHF channels. Labeled the TT16, the new tuner is the switch type, such as that built by Tarzian for a number of video receivers. Tuner is said to be adaptable to all sets now in the hands of the public. It will cost manufacturers no more than present tuning devices.

## Rybutol's Sports Coin

WCBS-TV, the CBS web's flagship station in N. Y., is adding Saturday night to its lineup for the five-minute "Sports of the Night" roundup, and has inked a sponsor for the show, starting Oct. 27. Rybutol, a vitamin product, this week signed for the 11:10 to 11:15 program. Wildroot has the show Monday through Friday.

Jim McKay, star of the station's "The Real McKay" program, emcees the sports nightcap.

## '3 Johns' Payoff

Continued from page 28

budget, or he has to pay the difference out of his own pocket." They pointed out that a number of agencies with big accounts, but which don't have N. Y. offices, are turning to the indies to rep them on TV. MR&N, for example, handles its "Millionaire" on that basis for Knox-Reeves, which reps General Mills as a client on the show.

While it's still more difficult for the indies to do business with the networks than with agencies, the webs nonetheless are gradually acquiring the same philosophy, the trio said. In radio, they pointed out, a comparatively small network programming staff could handle a multitude of shows, so that there was always hot competition between the nets and indies. Networks know that all the best shows can't be developed by their own staffs in TV, they said, "so they're willing to do business with the independents." Question of program control is minor, since the indies are willing to sell their shows outright to the nets.

MR&N had their greatest success with the old "Breakfast in Hollywood," which they claim was one of the original audience-participation, giveaway shows. With the late Tom Breneman-starred, the show started locally via KPWB, Hollywood, and within nine months was

on the entire ABC web. After Breneman's death, the title was changed to "Welcome to Hollywood," with Jack McElroy emceeing, and stayed with ABC until about a month ago. Since "Breakfast" premiered, the three Johns estimate they have given away close to \$4,000,000 on their various radio and TV shows.

Future plans involve continuing emphasis on TV. As John Master-sun put it, "we're in business for fun and money and in radio today, there's not much fun and no money." Trio are also trying to break away from being known as the "Giveaway Boys" by building other types of shows. They've never incidentally had a formal contract among themselves. They pool all their income and at the end of each month split it three ways.

Cincinnati — William Dallmann is the new head of merchandising operation for the grocery division of Crosley Broadcasting Corp. He succeeds James Sandner who terminated a 12-year affiliation to accept a new position on the West Coast. For the past year Dallmann was radio-TV director of the Mueller, Leibing & Parkins ad agency here. Previously he was a member of the Crosley specialty sales force for three years.



## 29,000 RINGSIDE SEATS—at movie prices

On June 15, almost 29,000 people in several cities watched a heavyweight fight on movie screens as television cameras at ringside brought the event from Madison Square Garden. And Big Screen Television made its bow to the public over the network provided by the Long Lines Department of the American Telephone and Telegraph Company.

Since then other fights have gone over the Bell System's television network. And future plans call for more events going to more theaters, reaching more people.

This new kind of showmanship is one

more example of the use made of the Bell System's network... facilities made possible by the experience and imagination of Bell engineers. The equipment for these facilities is specialized and expensive. Much of it must be precise and delicate, yet sturdy and long-lasting.

Last year the Bell System doubled its television channels, bringing them up to almost 23,500 miles. The value of coaxial cable, radio relay, and associated equipment used for television purposes is nearly \$85,000,000. Yet the service is supplied at a very moderate rate.

BELL TELEPHONE SYSTEM



PROVIDING TRANSMISSION CHANNELS FOR THE RADIO AND TELEVISION INDUSTRIES TODAY AND TOMORROW



*Exclusive* **DECCA RECORDS**

Cur  
EMPIRE  
**WALDORF**

New

**Personal Management LOU IRWIN**



Daily News

Mr. & Mrs. Hayes Available  
By ROBERT SYLVESTER

There is nothing that gets me downer than a mimic unless it is a female mimic. But there is a weak spot in everybody's apathy and, deservedly, I have two. My weak spots, where mimics are concerned, are Peter Lind Hayes and Mary Healy.

Pete and Mary aren't really mimics, of course, but they spend so much of their act with impressions of other stars that they ought to come dangerously close to activating my allergy. Instead they never fail to knock me right off my chair. They knock me off even when whisky isn't giving me that extra shove. They did it again the other night at Bill Miller's Riviera.

It's hard to describe M and Madame Hayes (Miss Healy) because they move so easily from one type of entertainment to another, so quickly break one mood for another. They break a lot of rules. They never talk loud, for one thing, and for another they never seem to be trying to amuse anybody but each other. And, furthermore, a girl as pretty as that Healy dame has no right to have as much light comedy talent as she has. After all, she's one of the few gals in show business who has any taste at all in her clothes and that ought to be enough in itself.

Those New Bits

Mr. and Mrs. Hayes refuse to stand still. Every time they take a night club date they come in with new material and new ideas. Their newest—and the highlight for me—is their imitation of Ethel Merman and Russell Nype singing "You're Just in Love." Anybody who is as tired of the Nype legend as I am had better get over to the Riviera in a hurry.

They also flattened me, at least, with a brief impression of General and Mrs. MacArthur entering a night club. At their entrance the band immediately strikes up "The Star Spangled Banner." The General turns sentimentally to his wife:

"Darling," he says softly, "OUR SONG!"

Why it is that musical comedy producers, who are always looking for "different" types, don't save themselves a lot of trouble and just automatically hire Hayes and Healy for the leading roles this admirer will simply never understand.

Dorothy Kilgallen

The Mary Healy-Peter Lind Hayes premiere at the Riviera Thursday night was the greatest husband-and-wife show business triumph since the Lunts. They're gay, funny, brilliant and versatile.

Walter Winchell

"Best Act They've Ever Had"

VARIETY

Wednesday, August 15, 1951

Riviera, Ft. Lee, N. J.

Peter Lind Hayes and Mary Healy are easily one of the top variety acts around Class or mass, this personable Mr. and Mrs. haven't a dull moment in an act that is sock on material, presentation and good taste.

For around 45 minutes opening night (first show) at Bill Miller's Riviera they smashed over a widely varied routine that included songs, satirical bits, throwaway lines, impressions of personalities et al. They had to beg off.

At no time do they lose their audience, and never do they seem to be at loose ends on what to do. They work in duo and sing, and the pacing and routing are object lessons in how to stay on for 45 minutes without leaving themselves in a state of exhaustion at the walkoff.

If there is any special reason for the development of Hayes & Healy as a team, it must be Miss Healy. As for Hayes, he worked for years as a single and there was never any question of his sharp comedic ability. Miss Healy has developed as a comedienne and expertly fits her sense of comedy into the overall pattern. At no time do they resort to bias material. Here is an act that relies solely on talent.

They have a cute lyrical opener, "Getting to Know You," in which they set themselves solidly with the patronage. It's also their Sunday night TV theme, "Disk Jockey Blues" gives them a chance to intro their first series of impressions, on name singers, and the fact that both have good voices are particular assets here.

Miss Healy does straight singing of "Stardust," which Hayes introduces as having been done by his wife in a 20th-Fox pic and it's a strong laugh-getter when he heckles her from the audience. For versatility he gets over a touch of pathos in a drunk bit.

The pair's "Movies Are Better Than Ever," a satire on Hollywood, leads into some more name impressions, with Hayes' takeoff on Gary Cooper and the pair's going-over of MacDonald Eddy as smash topers. But perhaps their best is the Merman-Nype pairing on "Just in Love" from "Call Me Madam." Miss Healy really got 'em with her Merman carbon, and she had to do a repeat at the opener, with Hayes, of course, belting 'em with the Nype copy. The Lanza-Judy Holliday pairing is also wham comedy. In for only two weeks, because of their TV, the pair could easily have spanned the summer Kahn.

Ed Sullivan

My Secretary, Africa, Speaks

Dear Boss—Hotel rooms rarely come up with shows rivaling the top night clubs. Waldorf-Astoria does it this time. Peter Lind Hayes and Mary Healy twinned with Mata and Hari in the finest show of its kind I've ever seen. All keyed to comedy. When I caught Peter Lind and Mary in Bill Miller's Riviera, I suggested that they had the top comedy routine of the season. They're even more hilarious now, having added "The Thing and I," which rolled Yul Brynner, Ray Milland, Fred Waring and Ralph Morgan in the aisles last night.

World-Telegram & Sun

Their Star Finally Shines For Likable TV Couple

By HARRIET VAN HORNE

Well, the most likable young folks in television have finally come up with a good show. So good it's almost worthy of their talents. And I say "almost" because the young folks—hereinafter referred to as Mary Healy and Peter Lind Hayes—are outrageously talented. It's time they found their niche in this medium, for they are witty, gracious and pleasantly sophisticated. But I'm very much in favor of the Hayeses. The warmest and gayest moments of the show are theirs. They're a handsome pair to behold, too. Young, fresh, thoroughly professional and blessed with a saucy point of view, they're the sort of people everybody responds to.

Billboard

Riviera, Fort Lee, N. J.

The headliners are Peter Lind Hayes and Mary Healy, who haven't worked a New York club for years. Their absence from the local cafe field, however, hasn't dimmed their abilities. They're still the classiest two-act in the business. They work extremely well, have some excellent new material, and radiate charm like few performers do. In fact, they were so good on show caught that even the agents who don't book them grudgingly admitted they were something special.

Hayes' acting ability was highlighted in a torch carrier's drunk routine. His combination of tragedy and comedy was blended with a rare skill that is the hallmark of a prime performer. Miss Healy's excited little contrived flutterines were equally funny and made doubly hilarious by Hayes' contributions. Her rapt lyricism of "Star Dust" while Hayes is out front making like a customer, tho not new with the team, was funnier than ever. One of the high spots was caricature duet, with Miss Healy doing an Ethel Merman and Hayes doing a Russell type. Another wallop was a two-act bit with Hayes as Mario Lanza and Mary as Judy Holliday. The contrast of a Lanza's booming and Holliday's piping was side-splitting.

Bill Smith.

Herald Tribune

By JOHN CROSBY

The Charm of the Hayeses... The charm of Peter Lind Hayes and his wife, Mary Healy, captivated a lot of people in New York, Hollywood, Las Vegas, Detroit and—well, pick any city where they have played the night-club circuit. I'm among the victims. I'm also a friend of the Hayeses, so you can regard the rest of this critique with some suspicion if you like.

Between guests, Peter and Mary contribute my own favorite portions of the show, generally singing duets of a satiric nature. A scene, for example, from all the Jeanette MacDonald and Nelson Eddy pictures which I thought, summed up that pair as expertly as possible. I'm also rather fond of another of their songs, "A Frothy Bush in My Garden," a delicately malicious study of all the senses of that genre. At various other times they have transformed themselves into Ethel Merman and Russell Nype in the duet from "Call Me Madam," a song that may just possibly be a little overworked and into Mario Lanza and Judy Holliday engaged in the most improbable duet of our times.

The Hollywood Reporter

By KARL SANDS

Peter Lind Hayes and his wife, Mary Healy, need no introduction to show business. Their talents are well enough known. Now the couple can add another achievement to their long list of performances. As the stars of the new Ronson Lighter sponsored show, "Star of the Family," the Hayeses shine with a new glory. Both sincere performers, with a fine working knowledge of the stage, they bring a video performance that is easy on the eyes and ears and full of sincerity.

VARIETY August 15th

Peter Lind Hayes and Mary Healy are not only two of the most personable people in the public eye, but certainly prime exponents in ease and authority. They're as home before a TV boom as they are currently at the Riviera, a Jersey roadhouse from which they're doubling into their "Star of Family" CBS series for Ronson. In between the Hayeses deported themselves with gracious hospitality, opened with a fitting "Getting to Know You" ballad, crowned "Angels Sing" for the artist's palette routine, and generally handled themselves well.

World-Telegram & Sun

ROBERT W. DANA

If the Empire Room could talk it would thank Peter and Mary for helping its launching, and I'm sure that the indescribably wonderful, "The King and I" can have nothing but praise. Their version which Peter calls "The Thing and I" is the most hilarious of many sick bits he and Mary do on the show.

Crater  
Room  
ASTORIA  
ork

PETER and MARY

"STAR OF THE FAMILY"

CBS-TV Sunday 6:30-7 P. M.  
for RONSON LIGHTERS

## Time Differential, Kinescope Quality May Give Coast Locals Edge Vs. Webs

Hollywood, Oct. 9.

Home-grown shows, which have long held favor with the dialing gentles, are in danger of being tumbled from their high estate, now that the east is sending its best this way live. The kines have been at best only mediocre, and it is presumed that the mass choice fell to the local brand of entertainment for that reason.

It's too early to tell whether the live ones will change viewing habits, but in every quarter it is considered that the eastern brand, particularly the Saturday and Sunday night lineup of NBC comedy shows, are such an improvement over recordings that the ratings man would tell a far different story. Up to now local shows have knocked off the top ratings, with only Milton Berle occasionally cracking the top 10. If that doesn't do it, the east might as well forget about this market, as has been done by the Lincoln-Mercury dealers, who have dinged Ed Sullivan's "Toast of the Town" for something of home vintage with a better chance to corral a sizable audience.

It is now generally agreed that any show reaching the Coast at 5 p. m. on Saturdays and Sundays catches enough of an audience to obviate the necessity of a delayed or quick kines. On other nights anything going on the cable before 6 p. m. needs a repeat. Most advertisers prefer an even later deadline, say 6:30 p. m., for a live show to attract an audience in paying numbers.

It will never be all live and flesh for readers, because of the three-hour time differential. The quick kines, taken off the line and telecast three hours later, is below the quality of the delayed recording, which comes from N. Y., one to two weeks later. The home brand of entertainment is picking up some but no competition for the network programs. Barring panel shows, quizzes and the such that require little outlay make up the general run of home programming. Only Klaus Landsberg at KTLA has made an honest attempt at production with such popular shows as Spade Cooley, Ina Ray Hutton, Harry Owens, Hawaiians and Frosty Folies, an ice show in miniature.

Ratings for the next few months will be scanned closely both east and west. If this polyglot population goes along with the cheap local offerings and pays only token deference to the six-figure network extravaganzas, there will have to be a reappraisal of costs, and this far frontier may have to get along with kines. Cable costs are mounting and west of Omaha, western terminal of the co-ax, there are only a few good markets. Most of the western half of the U. S. could be covered better with radio, and clients know that only too well.

## GF Sponsors Tint

Continued from page 22

the show Young & Rubicam is the agency on the account.

Columbia Color, CBS's set-manufacturing subsidiary, is delivering a number of sets to department stores in various key cities within the next few weeks. When they are installed, CBS hopes to cement several orders pending from advertisers for color shows, who want to utilize the medium similarly for promotion and merchandising. With sets in the stores, sponsors can pitch the products to be found in the spot. CBS even believes their Mike Wallace-Buff Cobb team, who now have a daily color show from 10 to 10:30 a. m., are ready now to handle such commercials.

Possibility of tagging a sponsor for the web's Saturday afternoon football games in color is also dependent on how soon the receivers come off the production line. According to CBS spokesmen, there's a good chance that there will be enough receivers around by the time of the fourth game (Oct. 20) to interest the bankrollers. Web expects to sell each game individually after that to a single sponsor.

## Britannia

Continued from page 22

in the early years of the war, so the reels were invited to send their lenses to sea. They thus obtained a toehold on the film. When Lord Philip Mountbatten and the British Foreign Office went to bat for NBC, NRA agreed to lease the footage to the web for a token payment of \$500. When Salomon arrived in England last August, however, he found that the price had been arbitrarily upped to the 10 pounds per foot figure.

Documentary series is a major project for NBC-TV this year. With C. S. Forester, author of the "Horatio Hornblower" novels, as scriptor, Robert Montgomery as narrator, and Richard Rodgers as composer of the score, the 26-week series is expected to cost about \$500,000. It's slated to preem either next March or in the fall of 1952, and NBC will transmit it initially strictly as a sustainer. Top Government officials are interested, since the U. S. State Dept. plans to use the pix subsequently for propaganda purposes in south-east Asia.

Columbus—Arthur Poppenberg, former sales rep on New York networks and stations, has been named an account executive at WBNS-TV here. Most recently he was on the sales staff of King Features selling Telenews Daily and Weekly, sports reels and Snader Teletypes in the east and midwest.

## Sports-Mad Mpls.

Continued from page 22

show with three other one-time All-American gridgers as a panel to discuss football. He also talks on sports events for 15 minutes daily at 1:45 a. m.

Last Saturday the sports menu here was overwhelming. The Minnesota-California game was handled by play directly from Berkeley, Calif., by five Twin Cities' stations—WCCO, KUOM, WTCN, WDGY and WLWL. KSTP had the broadcast of the Ohio State-Michigan game, WMIN the Army-Northwestern and Wilson-Murray high school contest. WDGY a "Pigskin Preview" show and the broadcasts of the Army-Northwestern first and Minnesota-California games, the latter starting at 4 p. m. (CST) to permit the Army contest also to be carried. There were "Football Preview" and "Review" and "Scoreboard" shows on WCCO, WTCN and WLWL before and after the Minnesota-California broadcasts. And, to top it off, there were the KEYD aforementioned programs. All shows had sponsors.

On TV Saturday KSTP had the World Series baseball game followed by the Illinois-Wisconsin football contest. The World Series telecasts each day are preceded by a show during which "Rosy" Ryan, former Giants' pitcher and present Minneapolis baseball club general manager who himself has participated in several series, is interviewed regarding the past and current series, sponsored by Fisher Peanuts.

The weekend sports splurge continued Sunday, but rain, of course, kept KSTP from having the World Series' telecast. WTCN-TV, however, had the Chicago Bears-Cardinal football game telecast and on radio there were the Bernie Bierman show on which the former Minnesota football coach discusses the previous day's Gopher contest and a WMIN sports review.

KSTP-TV's already long sport shows list now also includes the football "Game of the Week" picture Tuesday nights.

## Hennock

Continued from page 22

strong opposition testimony given at previous sessions by two judges of the Court of General Sessions of New York and lawyers representing various bar associations.

Last week, three of Miss Hennock's colleagues on the FCC testified in her behalf. They were Chairman Wayne Coy, Comr. Paul Walker and Comr. Robert Jones. Also supporting the nomination were William Porter, representing the Federal Communications Bar Assn., Clara Longstreth of the National Assn. of Woman Lawyers, and Selma Borchardt, lawyer and educator, representing the American Federation of Teachers.

Hearings on the nomination are being held in executive session, with witnesses excused after their testimony. Miss Hennock has been present throughout the proceedings.

## Inside Stuff—Television

With a standby fight scheduled for CBS television and radio tonight (Wed.) for the first time in history, the web and Pabst Beer, the sponsor, have also worked out a system of standby announcers. CBS is scheduled to air the Erard Charles-Rex Layne fight tonight from Forbes Field, Pittsburgh. But, since there's always a possibility that an outdoor fight might be rained out, the web and Pabst, along with the International Boxing Club, will be prepared to pick up an indoor bout from the Detroit arena.

Standby announcer was made necessary by the fact that Russ Hodges, who regularly handles the TV play-by-play on the Pabst fights, is doing the TV end of the World Series. If it's impossible for him to fly to Pitt from N. Y. in time for tonight's bout, Steve Ellis, who regularly does the AM side of the fights, will move into TV. John Derr, CBS assistant sports chief, will stand by to replace Ellis in that eventuality.

Times on several DuMont network shows were changed this week, as a result of the preem of "Keep Posted," aired Tuesday nights from 8:30 to 9 under Curtis Publications sponsorship. "Johns Hopkins Science Review," previously seen in that time, was moved to Mondays at 8:30. Apparently to build a lead-in audience for "Posted," "What's the Story," previously aired Wednesdays from 9 to 9:30, was moved to Tuesdays at 8.

"Mime Liu Tsong," aired until now on Mondays at 8:30, moves into the Wednesday night slot given up by "Story." "Georgetown Univ. Forum," previously aired Tuesdays at 8, has been moved over to Thursdays at 8.

First series of educational television shows designed specifically for the N. Y. city classrooms preems Monday (15), through the combined efforts of the N. Y. Daily News' WPIX and the Board of Education. New 15-minute series, titled "The Living Blackboard," will be aired three weekly, with WPIX donating the time as a public service.

Series is mainly for students confined to their homes because illness or physical conditions which make it impossible for them to attend school regularly. An estimated 80% of such students are known to have video receivers. Students who successfully complete the course will be awarded an official certificate of achievement. Edward Stasheff will direct and plan the project.

American Medical Assn.'s clinic on TV in health education, to be held Tuesday (16) in the Biltmore Hotel, N. Y., will be addressed by a number of industryites.

Among those to take part will be Thomas Coffin, NBC-TV supervisor of program research; Ted Cott, WNBC, N. Y., general manager; Dr. Roy K. Marshall, of WFIL, Philadelphia; Erik Barnouw, of Columbia U.; Seymour N. Siegel, WNYC director; James MacAndrew, WNYE, N. Y.; Gerald W. Tasker, Cunningham & Walsh; and William Vance, McCann-Erickson.

## CBS Pop Music

Continued from page 26

the late Al Jolson on the preem.) Show was put together neatly by producer Lou Melamed, and Price scored strongly as emcee. Jimmy Carroll and the quartet sounded good with tunes like "Moonlight Bay" and "Dear Old Girl," while Dorothy Loudon socked across "Some of These Days" in the Sophie Tucker idiom. Soprano Sally Sweetland registered with "Last Rose of Summer." Ray Bloch and his orch backed the show with their standard standout work.

Weston show, which originates from the Coast, had Jo Stafford as the preem guest, and it emerged as the brightest of the three programs. While Miss Stafford wowed

**PAUL WESTON SHOW**  
With Art Morton, Ziggy Elman, Jo Stafford, guest; Bob Le-Mond, announcer  
Producer-director: Larry Berns  
Writer: Glenn Wheaton  
30 Mins.; Fri., 9:30 p. m.  
Sustaining  
CBS, from Hollywood

with her tunes, particularly a new one she's recorded titled "A Night for Love, Mystery and Adventure." It was actually Weston's orch and arrangements which shone as the star of the offering. Band vocalist Art Morton displayed neat versatility wit such numbers as "Shanghai" and "Glory of Love." Ziggy Elman also wowed with a hot trumpet solo on "Embraceable You."

"Pop Music Night" incidentally, expands to two full hours starting Nov. 23, when it takes over the 8 to 8:15 time currently occupied by Grantland Rice and his football forecasts. At that time, "Musicland" will be trimmed to a half-hour and another 30-minute stanza will be added to the lineup. *Stat.*

## CBS Tint In Chi

Continued from page 22

announce the telecast with the result that WBKB was swamped with calls from black and white set owners wanting to know what was wrong with the station's picture.

Technically, however, the color show came over the co-ax without a hitch. As viewed briefly on WBKB's control monitor the hues were generally true and sharp and definitely added a flavor to the gridiron pickup. Telecast would have been a good selling point for Columbia's color system had some try been made to make it available to a wider audience than the WBKB engineers.

## LILLI DUE BACK ON TV, THIS TIME VIA FILM

Lilli Palmer is slated to return to television Jan. 1 for Pond's, which bankrolled her stanza last season. While her show last year was aired live via CBS-TV, she'll do it on film this year. As a result, the J. Walter Thompson agency, which handles the Pond's account, has not bought any network time to date, and may decide to spot the film locally on stations throughout the country.

Miss Palmer is currently in Hollywood, co-starring with her husband, Rex Harrison, in Stanley Kramer's "The Fourposter." She's due in N. Y. early next month, with lensing scheduled to start on the first video show Nov. 19. She'll have the same 15-minute interview format as last year, and the show will be directed again this year by JWT staffer Bruce Andersen.

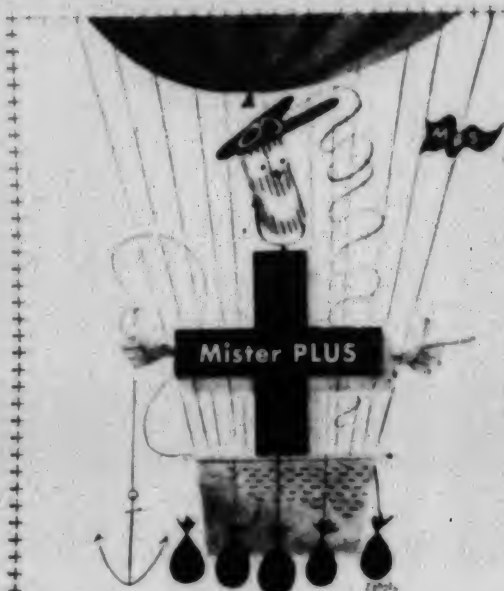
Pittsburgh—While Pitt is monopolizing the bigtime here on football broadcasts, via KDKA and under sponsorship of Atlantic Refining Co., only remaining school which fields a gridiron team and used to be a top-ranker, Carnegie Tech, will get a small play on one of the district stations, WEDO in McKeesport. All of Tech's games are being broadcast by Mike Lee and Bob Lloyd over small watter, with Keps Electric Co. of Pittsburgh picking up the tab.

## THE DRAMA LAB

new york's newest school announces

## THE TELEVISION WORKSHOP

directing  
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Ballooning high, our Mister PLUS  
Surveys a wide terrain:  
Says he: "No one compares with us  
In actual audience gain!"  
It's ON THE RISE, from coast to coast,  
This listener-ship of ours,  
Despite TV, our sponsors boast  
Millions more tune-in hours!

—the difference is MUTUAL!



# Go STAFFORD

## EASY LESSONS IN SINGING

with HINTS FOR VOCALISTS



### DEEMS TAYLOR

In His Foreword Says:

"This is the work of a singer who knows her trade, knows the things a beginner should learn, and is able to tell them in language that anybody can understand."



CARL FISCHER

670 Broadway, New York 3  
 NEW YORK • CHICAGO • DALLAS • LOS ANGELES

In Ten Fascinating Chapters — Illustrated — At Your Music or Book Store

From the Production Centres

IN NEW YORK CITY . . .

WNJR newsmen Ray Waters honeymooning after wedding Teresa Gaudy Sept. 23. Red Barber getting away from baseball at White Sulphur Springs this week. World Broadcasting "Homemaker Harmonizer" transmitter, currently backed on 407 outlets, is being expanded to 400. Leonard Weinles, WNEW writer, moves over to WNBC ad-promotion department. Arthur Kohl, John Graham and Richard Holm added to "Romance Of Helen Trent."

WNBC's Doc Wheeler adding a nighttime spirituals strip to his show. "Lulu Belle and Scotty" is on prow for a Harlem mitering original for its "Cinderella Show." Ignace Morawski, editor of the Polish daily "Swiat," launched a three-weekly commentary on WLIB. Alvin Karp added Jesse Mass to news editor. Richard Reynolds, Jr., producer of Reynolds Metal, returns from Europe today (Wed.) from his tour with NBC's "Big Show." WINS disk jockey Brad Phillips celebrated 100th birthday. "Singing Battle Royal" Sunday (14) with Tony Bennett, Eddie Fisher, Perry Como and Frank Sinatra guesting. WMCB's "Honey Antler Hour" starts its 20th year on the air tonight (Wed.). Florence H. Monroe, ex-DuMont, has joined WNYE Board of Directors as producer-director. Richard L. Stahlberger has joined NBC ad-promotion department, switching from post at WNBC. Robert O. Lewis returned on the Caronia last week from European tour. "Ned" vicepres Bud Barry, who was abroad with "Big Show," will be on "Grand Central Station" longtime Sunday at 1 p.m. CBS'er, is Foote, Cone & Belding for Prom Home. Burnett not Leo Burnett.

John Bennett, was producer-director on NBC's "Crusade" drama with the Bing Crosby family last week. Paul Aaron has been upped to producer supervisor of WMGM, replacing Louis J. Carino, who resigned to go into the employment agency field for AM and TV personnel. Ray Espella has been transferred from the news editing staff to the radio management unit of the indie. Paul Denis is doing a series on radio and tele for the new mag. "Exposure," first piece will deal with "new talent" shows. Anne C. Baldwin has resigned as WQV publicity director to marry Philip Perkins, Hub banker. Ruth Thompson has moved over from sales promotion into the flask post. Philip M. Bottfield has been upped to associate publicity director at Benton & Bowles, he had been assistant director since 1948. Emcee Tom Reddy will appear on "Housewives Houseparty," cross-the-board show being prepped by NBC.

IN HOLLYWOOD . . .

Rogers Brackett is shipping back to Foote, Cone & Belding in Chicago now that "Allas Jane Doe" is not "wanted." Clinton "Buddy" Twiss, one-time top announcer at NBC, is back from a trailer tour of the 48 with a book about it. "The Long, Long Trailer." Mike Meshekoff, who has been agenting for George Rosenberg, is now agenting for himself. Chuck Cooney, who has been handling the mayor's radio talks at City Hall for the past four years, moved over to Don Lee to write "Newspaper of the Air." Paul Phillips started his sixth year as producer-director of the Phil Harris-Alice Faye stanza. Dick Clark is back and Martin & Lewis got him as director. In years past Mink and Joan Davis were inseparable professionally. Sigurd Larson, headman at Young & Rubicam, came out on his annual call and stayed over for the Schlitz partying for "Halls of Ivy." Lloyd Yoder, NBC's Lipman in Frisco, is back in cleats but only to officiate at college games. He was an All-American at Carnegie Tech. Bob Nichols, 29 years on radio and the fair-haired boy of Seattle, figures it's time to give a thought to TV, so he came down to talk a deal. Jay Stewart's "Fan Mail" gets a full network ride under sponsorship of North American Van Lines.

IN CHICAGO . . .

In line with the general Young & Rubicam agency revamping, Bill Wilson has been made radio-TV manager at Y&R's Chi office. He'll report to Phil Bowman, radio-TV director. Mary Merryfield has applied her State Street Council promotion post to emcee a new daily women's show starting Monday (15) on WMAQ. Career performance on WGN-Mutual's "Chicago Theatre of the Air" summer series, contest were Adele Addison and Robert Morton. Swift & Co. has renewed its half-hour sponsorship of Don McNeill's ABC "Breakfast Club" for another 52 weeks. Agency is J. Walter Thompson. Red Blanchard is hosting a new morning variety show on WLS. Zenith Radio is shelling out a 50c quarterly dividend Oct. 31. Mark Rogers, ex-RVA Richmond, has joined the WBBM announcer staff. WGN flack chief Jim Hanlon is vacationing.

Radio TV attorney John Moser in Manhattan last week on biz. Kinks Shave Cream renewed John Bryson's nightly sports show on WNR. NBC's Cactus Jim (Bill Bailey) personating at the International Radio which kicks off here tomorrow (Thurs.). Eadie (Mrs. Irv) Kups net filled in for the Sun-Times columnist last week on his nightly

WBBM gossip show, while the latter was on the Coast for a Hollywood looksee. Lulu Belle and Scotty in as regulars on WLS' daily "Feature Foods" show. NBC's "Dial Dave Garroway" strip aired last week for the Electric Cooking Institute. Rex Schepp, ex-WBBM salesman, and missus, have headed west to settle in Phoenix.

IN WASHINGTON . . .

Capt. Chester Clark, former manager of WLOG, Logan, W. Va., and of WRYO, Rochester, N. Y., now assistant chief of production, radio-TV branch, Office of Public Information, Department of Defense. He replaces Maj. Mark Meranda, onetime scripter of "David Harum" and writer and producer for past five years of "Air Force Hour" and "Armed Forces Review" (Mutual). Marine M. Sgt. Joseph Robinson, Dept. of Defense radio engineer, has been transferred to Armed Forces Radio Service in Tokyo, and is being replaced by Korean vet M. Sgt. Joseph F. Cooke. Latest Pulse survey shows that WWDC-Mutual has moved up from third to second place on the local airwaves. WWDC staff announcer Fred Fluke pinch-hitting for avem man Art Brown, while latter vacations in New York. WTOP-TV, CBS affiliate, premeed a new 13 week series in cooperation with the Military District of Washington, "The Crisis in Korea" to be produced and narrated by local military personnel, with Lt. Carl Bruton, formerly of WTVJ-TV, Miami, directing. Mutual commentator Hazel Markel linked for a column in The Diplomat, fortnightly Embassy Row mag. Charles Dillon, radio-TV topper for Dept. of Defense's Public Information branch, spoke on "Use of Television by Department of Defense" to officers and men of Armed Forces Information School, Ft. Slocum, N. Y., past week.

Radio's Bum Shake

Continued from page 31

starts. The No. 1 show on Nielsen's radio tally was CBS' "Lux Radio Theatre" with a 10.9 rating.

More Radio Homes

The radio boys argue that the casual observer, over-impressed by percentage listings, automatically downgrades their wares because of the wide disparity between the two ratings. What too often is overlooked, they claim, is the fact that the "Show of Shows" with its 45.7 score was seen in 4,216,000 TV homes while "Radio Theatre" with its 10.1 rating hit 4,567,000 radio homes.

Radio industries concede that many, if not most, big spenders do look behind the popular percentage ratings and do study total "circulation" figures and use a cost-per-thousand breakdown. But they also claim that there are many advertisers, particularly the potential "new" spenders not too familiar with broadcasting research, who over-emphasize the significance of the rating box scores.

Nielsen counters that responsible research firms do attempt to highlight the importance of total circulation. The percentage listings are primarily aimed at the production people so as to provide them with an at-a-glance picture of how their particular show is doing against the opposition, he avers. He claims it's a matter of education, with it incumbent upon those in the radio business to see to it that their customers have a proper perspective on the meaning of ratings.

To this the radioites agree but they want the researchers to aid them in the "educational" process. They want the ratings based on the one factor that's constant in both media—the number of families reached. Here's the way the NBC plan would work:

Take a show such as "Big Town" which rides both AM and TV. During August "Big Town" seen on CBS-TV and heard on NBC in a different time slot racked up a

27.0 ARB rating on television and a 5.7 Nielsen rating on radio. But the show had an audience of 2,400,000 TV homes and 2,388,000 radio homes. By using a suggested two-point decimal breakdown of homes reached rather than the percentage figure, the TV show would have a rating of 24, and the radio program would rack up a 23.8.

It's the argument of the sponsors of the plan that it would put both media on the same footing and would serve to underscore the fact that radio still reaches a big mass audience despite the stratospheric ratings notched by teevee shows.

'Irma' Sold

Continued from page 31

had been one of the biggest factors in radio's recent era of pessimism. By the same token, radioites view the "Irma" sale as further proof that AM is moving steadily along on its commercial comeback trail. In line with that, CBS is now completely sold out Sunday nights for the first time this season ("Irma" is aired 6 to 6:30 p. m.) Web's sponsored lineup now starts Sundays at 4 p. m., and is solid until 11 p. m.

Deal is reportedly near the ink stage for CBS to sell its video version of "Irma" also. Both General Foods and Camel cigarettes are said to be hot on the package, after having seen the audition kinescope completed last summer. TV show will also star Marie Wilson in the title role, with Cathy Lewis as her girl-friend, and may be produced on the Coast via film. If the cost can be kept low enough.

Ballcast Ruling

Continued from page 28

tendence. Undoubtedly clubs which have minor league farms will protest their own subsidiaries by keeping their own games out of those towns. That wouldn't prevent another major club from bringing its games into that town. According to diamond insiders, the new arrangement can bring lots of confusion and exactly what will happen is unclear.

One of the fields affected is the major league "Game of the Day" shows which Mutual and Liberty networks have each been airing. Those deals primarily were made with the leagues. Now Mutual and Liberty will have to negotiate on an individual basis with each of the 16 teams in the majors.

One aspect of the Liberty and Mutual arrangements is not likely to be changed. That's the proviso that the games not be aired within the 50-mile radius of the major league cities, which kept them out of the northeastern quarter of the U. S. Dropping of rule 1-D wouldn't bring the major league clubs to kill each other's gate by piping games into each other's area.

Columbus — Terrance Roseen, new staff member of WOSU, Ohio State U station here, has been named a fulltime producer. Roseen formerly handled the radio workshop at New Mexico Highlands U. in Las Vegas, and previously was an announcer in Portland, Ore.

SPONSORS FLOCK TO WLW-TV FIRST-RUNS

Cincinnati, Oct. 9.

Three more sponsors have parted for WLW-TV's "Family Theatre," according to an announcement by John T. Murphy, v.p. in charge of TV operations for Crosley Broadcasting Corp. Hazel Bishop, Terre Haute Brewing Co. and the Johnson Electric Co. are the latest to jump on the bandwagon in reaping benefits from the showing of the late evening first-run TV films which pulled 83% of all viewers to the WLW channels in Cincinnati. Dayton and Columbus on opening night, Oct. 1.

Series of first-run films was kicked off in a gala Hollywood-style premiere with Burgess Meredith, star of the first night's "Story of GI Joe," on hand for the festivities. Prior to the opening film, the Three City area had been saturated with promotion, both in newspapers and on the air, with the result that 43% of the sets in the three-city area were in use that evening at 11 p. m.

Chi NBC Tabs \$500,000 For TV Studio E Revamp

Chicago, Oct. 9.

Work is expected to get under way next week on the conversion of Chi NBC's Studio E in the Merchandise Mart into a television studio. Web has earmarked \$500,000 for the revamping and the necessary additional equipment. According to present plans, the new space will be the permanent home of WNBQ's late-evening "Five Star Final," cross-the-board strip of locally sponsored shows.

Besides the physical reconditioning of the studio, major expense involved will be the installation of a new video control room and the Rotolector lighting system.

Station planners are hoping to have the new facility in at least temporary operation by the first of the year.

RWG-Authors

Continued from page 31

Shelley Stark, abstained. Ira Marion, RWG proxy, was present as a non-voting guest.

Point is made in some quarters that ditching the petition wouldn't be a complete reversal of the RWG stand, since the guild was willing to put its NLRB bid on ice for an indefinite period. At the same time, it's considered that the only alternative to accepting the ALA directive would be walking out of the ALA.

That might involve some tough legal questions for RWG, since its pact is in the name of the ALA. Individuals might resign from the ALA and reform as a new guild, but it's contended that the name RWG belongs to ALA. In view of the legal issues, it's figured that RWG will abide by the ALA directive. RWG eastern council meets tomorrow (Thurs.) on the question and other regions will follow shortly.



Now starring on NBC's ALL STAR REVUE Saturday's 8-9 p.m. First show Oct. 6 Mpl.: William Morris Agency

BILLY NALLE

PIANIST ORGANIST

Currently "MAMA" CBS-TV

Radio Registry



Mister PLUS needs diving gear,  
Complete with pump and hawser,  
To make our low costs crystal clear:  
Lowest you ever saw, sir!  
ROCKBOTTOM COSTS, our rate card shows,  
Per thousand folks who listen,  
In urban markets or in those  
Where other nets are missin'  
—the difference is MUTUAL!



# "So, wadya wanna do now?!"

## PHIL FOSTER



### WHAT THE FELLAS FROM THE BLOCK SAY

"Now everybody likes you ... I like you long time ago."  
—BOB, THE BARBER

"Didn't I tell you ... patience!"  
—LOUIE, THE CAB DRIVER

"I'd like a piece of you."  
—HERBIE, THE COMMISSIONER

"Hah! I told you about the material."  
—CYE, THE TAILOR

Thanks Hal Zeiger, Mickey Katz for bringing  
"Borscht Capades" to Broadway.

Thanks Garry Moore for making me your first  
guest star of your new evening Johnson's Wax TV  
show starting October 18, CBS, 8 P.M.

### PAST GUEST APPEARANCES

GARRY MOORE SHOW  
THIS IS SHOW BUSINESS  
FRANK SINATRA SHOW  
COLGATE COMEDY HOUR  
(EDDIE CANTOR)  
THE BIG SHOW  
CAVALCADE OF STARS  
NBC SATURDAY NIGHT REVUE  
(JACK CARTER SHOW)  
CAVALCADE OF BANDS

### WHAT THE CRITICS SAY

"... to one who has never heard him before Mr. Foster's droll, relaxed legend of family habits and neighborhood grifters is altogether hilarious and a solid piece of humorous Americana. 'Borscht Capades' begins to have some character when he strolls ... to the center of the stage ... first rate talent."  
—BROOKS ATKINSON, N. Y. TIMES

"Comedian Phil Foster amply justified the enthusiastic notices we have carried here about him from time to time. Phil, of the deadpan, cynical manner, proved dynamite at the premiere. He had the first-nighters roaring. Were we a producer, there would certainly be a spot in our show for him. He's tops among the current crop of laugh provokers."  
—ROBERT COLEMAN, N. Y. DAILY MIRROR

"Until Phil Foster appeared before the curtain last night, looked out at all of us and inquired, 'Well, what do you want to do now,' I thought that the monologist had just about disappeared from show business ... a clever and funny fellow."  
—JOHN CHAPMAN, N. Y. DAILY NEWS

"Phil Foster's meanderings on home life hit the crowd excellently. On first appearance in a legit house, he works with authority and a knowing mien."  
—VARIETY

"Phil Foster is a very amusing guy indeed ... He restores the almost lost art of the comedy monolog."  
—BILLBOARD

## Television Chatter

### New York

Dick Hammett joins Charles Wick & Associates this week, switching over from the William Morris office's radio-TV department.

NBC's "Lights Out" marks its 100th video presentation Oct. 22, for which occasion producer Herb Swope, Jr., has selected an Arch Oboler original, "The Projective Mr. Drogon".

James Grove, pres. of Grove Labs. in from the midwest to huddle with Masterson, Reddy & Nelson on their CBS series, "Live Like a Millionaire," which Grove bankrolls alternate weeks.

Singer Bob Haymes replaced Rex Marshall as emcee on DuMont's "Date with Rex," with the show now tagged "Date on Broadway."

Charles Powers named producer-director of the new "Betty Crocker Magazine of the Air," which bows Nov. 3 on ABC.

Ramsey Williams set for a role on CBS' "Schlitz Playhouse" Friday (12).

Elbert Nonas agency assigned the Old Dutch Coffee account, and is lining up a hefty radio-TV campaign.

Caroline Burke, NBC producer-director, named to chairmen the theatrical, radio and TV committee for National Bible Week (Oct. 15-21).

John Payne and Ronald Reagan added to the list of Hollywood performers signing for exclusive video on CBS' "Schlitz Playhouse."

In an attempt to line up performers comparatively new to television as program hosts for NBC-TV's "Your Show of Shows," producer-director Max Liebman has set Nina Foch, Patrice Munsel and Charlton Heston for the next three Saturdays.

Kim Hunter handled the show as emcee last Saturday night (6).

Gov. Thomas E. Dewey will "Meet the Press" on NBC-TV Sunday (14).

Charles Irving has acquired vidpic rights to "Blood Hound Mystery."

George Foley and Richard Gordon have picked up video rights to the "Rick Kane, Space Marshal" comic strip.

Eddie Cantor's Saturday Evening Post yarn, written with Cameron Shipp, breaks in Oct. 27 issue.

William Gargan, back from European tour, to get set on television of the new "Barrie Crane" Confidential Investigator.

Andy & Della Russell back in N. Y. after two weeks at Shamrock Hotel, Houston.

### Hollywood

Don DeFore and Audrey Long drew leads in the Bigelow Theatre telepic, "Always a Bridesmaid," shot at General Service... Capitol Records assistant production man-

ager Bob Randall makes his TV acting debut in the telepic series, "Kid Magic," rolling at Motion Picture Center studios under aegis of Alladin TV Productions.

Phil Rosen directs "The Lonely One," new "Front Page Detective" vidpic by Jerry Fairbanks Productions, marking motion picture director's first venture into video after 40 years in pix.

Edmund Lowe toplines KTTV announcer Ed Reimers convalescing at Queen of Angels hospital from throat surgery.

Five Star Productions, TV commercial company, has hung out the SRO sign, can't handle any new business for release before February, 1952.

Producer-director Bernard Girard has wrapped up the second group of six telepics of the "Rebound" series for Bing Crosby Enterprises, and is scoring and cutting them.

Shooting on the next sextet begins Oct. 23.

Ellen Drew and Fred Clark topline "Cat on the Pole," Eddie Lewis Productions vidpic.

Billy Greene is Lewis' new casting director.

Production is under way on 26 "Rocket Squad" videopics for Philip Morris at Hal Roach Studios, with Hal Roach, Jr. and Carroll Case producing and James Tinsling directing.

Opening of the microwave relay is reducing considerably the number of kinescopes being shown in Hollywood.

Meg Randall is starred in "Love Story," second in series of "Hollywood Leg Man" telepics.

Vidpic producer Gordon Levoy off to Gotham on 10-day TV business trek.

### Chicago

WGN-TV operations director Bob Hibbard reported to Ft. Sheridan last week for an assignment in the Army's psychological warfare branch. No replacement has been set for his WGN-TV post.

Roland Reichert moves over from the AM side at NBC here to take over as WNBQ operations director, filling berth left vacant when George Heinemann was upped to WNBQ program director.

Indie WRKB ironing out details for a monthly telecast of Gov. Adlai Stevenson's "Report to the People."

Former Broadway producer Arthur Hammerstein guests on the "Don McNeill TV Club" tonight (Wed.) on ABC-TV.

Spencer Allen takes over the newscasting job on Walton Motors nightly WGN-TV show with Frann Weigle staying on to handle the burbs.

W. F. McLaughlin Co. (Manor House coffee) has renewed ABC-TV's "Studs Place" on WENR-TV for another 26-week lap.

Don

Herbert, NBC-TV's "Mr. Wizard," visited "Quiz Kids" tele show Friday (3).

R-B Clothing Stores will bankroll a kine version of DuMont's "Shadow of the Cloak" on WGN-TV starting Sunday (14).

Wanner & Sons Dairy are new sponsors of the Friday night segment of Clifton Utey's news strip on WNBQ.

Hal Smith, Chi NBC ad-promotion manager, guestspoke before a joint meeting of the American Marketing Assn. and the American Statistical Assoc. last week.

ABC-TV's Kay Westfall crowned queen of Windy City's "Sweetest Day."

Chicago Chrysler dealers are picking up the tab on Sunday afternoon filmed recap of Northwestern grid games.

Commentary is handled by WGN-TV sports chief Jack Brickhouse and assistant coach Don Burson.

### London

The Spanish ballet company of Pilar Lopez, which last week finished a West End season at the Cambridge Theatre, delayed its return to Spain to appear in a TV program Monday (8).

Contrasting dance styles will be demonstrated by Jack Billings and Hanne Mouché next Monday (15), in a feature to be presented by Christian Simpson.

New fortnightly series which has its first airing tonight, "Eric Barker's Half-Hour," will bring to life on the screen some of the characters in his radio show, "Just Fancy."

D. A. Clarke-Smith, Pauline Jameson and Griffith Jones have the leads in "The Barretts of Wimpole Street," which is being screened Sunday (14).

Some of the outstanding events in her theatrical career will be described by Dame Sybil Thorneike in the "Leisure and Pleasure" program next Tuesday (16).

Al Burnett to emcee the new "Top Hat Rendezvous" series, which starts Oct. 29.

### First Public RCA Tint

Continued from page 22

day (Tues.) as company began a 10-day series of tests of reception of programs from New York and from the Palisades Amusement Park in New Jersey, where outdoor material was televised.

Simultaneously, full page ads appeared in local newspapers requesting reactions from TV set owners in the Washington area on quality of black and white reception provided by the RCA compatible system.

Observers at initial showing today for reporters were impressed with excellence of reception and tremendous improvement made in system since it was last seen here.

## A Great Day's Performance

Probably the most gen-u-wine, non-make-believe tears in the history of video were shed by actress Laraine Day on WPIX, N. Y., right after the telecasting of the Giants' pennant-winning game vs. the Brooklyn Dodgers last Wednesday (3). It was another Allip—adding a gaudy vignette to the great human interest drama attendant upon the sizzling National League finish that was only the denouement of the most sensational surge by a team in the annals of the older circuit. For the television industry it provided its own document on "spot" news performance.

Miss Day, wife of Giant manager Leo Durocher, came into view breathlessly—and on the verge of a "breakdown"—and couldn't launch her intended spiel on her "prayers" and that of her father to bring the Giants home. She finally managed to complete her stint while the tears flowed; they were so beautiful they could be seen, doing everything but trickling down the screen. It was the kind of spontaneity that's custom-built-on-the-square for tele. But planned showmanship wasn't missing either in the followup: Virtually every department head of the Polo Grounds was on for a briefer on the "Clubhouse Interviews" program.

An interesting slice of the human interest was supplied by Mrs. John J. McGraw, widow of the fiery former Giant manager. Mrs. McGraw had hurt her hand in a fall before the final playoff game and had it in a cast, but, cast and all, she was in there with a few choice words on the ball club's "greatness." All that was missing was Tallulah.

## Gillette's Ripley

Continued from page 2

vestment in the Series a sound payoff. The NBC-TV research department conservatively estimates that at least 50,000,000 people will watch at least one game. Final cost to Gillette isn't known, since the bankroll was forced to preempt time on local stations throughout the country. Since NBC's commercial video lineup doesn't start daily until 3 p. m., the only net shows involved are "Miss Susan" and, if the games run after 3:30, the Bert Parks show.

Trendex 10-city rating for the Series opener was a 23.9, with a big 93.7% share of audience.

Other Series ratings available so far were compiled for WOR-TV by Pulse, Inc., and cover only the metropolitan N. Y. area. It's believed, however, that they are representative of the entire country. According to Pulse, the average quarter-hour of the Series opener last Thursday (4) played to 1,333,000 viewers in 753,350 homes, for an average rating of 30.3%. Audience was composed of 30.3% women, 31.1% men and 18.6% children under 18.

Trendex, incidentally, took a 10-city network rating on the first playoff game between the Brooklyn Dodgers and N. Y. Giants last Monday (1), which showed an average 15.8 rating and a 73.3% share of audience. Game was carried by the CBS web. For the second game, carried by NBC, the average rating was 21.8 and the telecast drew 87½% share of audience.

### Fair Kayoed by Series

Greensboro, N. C., Oct. 9. The televised World Series hit the World of Mirth shows, playing at Greensboro Agricultural Fair Oct. 1-6, a hard blow. Carnival agents said crowds were smaller on the midway and spending was off in afternoon.

Many attending fair went into

the Billy Graham Tabernacle, building on grounds near the midway for arrival of evangelist starting Oct. 14; to see National League playoff and series on TV in huge structure.

Show operators reported, however, that midway business was "excellent" after games ended. Weather was warm and clear all week, and cashboxes played better-than-average tune, showmen said.

Greensboro's WFMY-TV, a 5,000-watt on Southern coaxial cable, carried playoff on series games daily during fair.

Greensboro police reported fair crowds "unusually orderly" entire week.

Boston—Mrs. Nona Kirby, for past several years sales manager of Boston office of WLAW, has been upped to general sales manager for the station. The only distaffer serving as sales manager for a major station in this area, she also organized the Boston Radio Executives Club several years ago.

# KLIX

In Idaho's Fabulous Magic Valley  
Ask HOLLINGSBERRY  
ABC at Twin Falls, Idaho

### AGENCY ASSISTANT

A go-getter with publicity, advertising and newspaper experience, now a member of the bar, is available for position offering opportunity and a future. Box V-124, Variety, 154 West 46th Street, New York 19, N. Y.

- Conductor
- Composer
- Arranger

# David TERRY

for —  
**RCA COLOR TV**

Now in 10th Year as Arranger for ANDRE KOSTELANETZ

Conducted and arranged  
current recordings of

DANNY KAYE    ETHEL MERMAN  
MARY MARTIN    DON CHERRY

Current record arrangements

TONY MARTIN    MARIO LANZA  
EDDIE FISHER    BILLY ECKSTINE  
DINAH SHORE

• Conducted Radio Programs of Danny Kaye, Bert Wheeler, Bob Hawk •

• Conductor-Arranger for Muzak •

Direction—WILLIAM MORRIS AGENCY

**WJBK delivers the Goods**  
**YOUR GOODS...**  
**WITH SALES**

# PUNCH

Imagine! In only 8 weeks, WJBK sold Faye Black Raspberry, a new drink, to 1 out of every 4 Detroit homes, via spots on Jack the Bellboy's program. Faye's agency writes, "Results — sensational! Nothing like it has ever happened before in the beverage trade in this market!" Sell YOUR product the WJBK way.

**WJBK-AM**  
**TV-DETROIT**

WJBK-TV—CBS  
and  
DUMONT AFRILLO

THE STATION WITH A MILLION FRIENDS

National Sales Headquarters: 488 Madison Avenue, New York 22  
Blindside S-2455

Represented Nationally by THE KATZ AGENCY, INC.



## Morning and Afternoon...

Your best bet's WJZ!

- 6:00 Phil Alampi  
 6:30 Listen to Sheldon  
 7:00 Don Gardiner  
 7:10 Weather Report  
 7:15 Listen to Sheldon  
 7:45 Don Gardiner  
 8:00 Listen to Sheldon  
 8:15 The Fitzgeralds  
 8:55 Inside News from Hollywood  
 9:00 The Breakfast Club  
 10:00 My True Story  
 10:25 Edward Arnold  
 10:30 Betty Crocker Magazine of the Air  
 10:45 Against the Storm  
 11:00 Lone Journey  
 11:15 When a Girl Marries  
 11:30 Break the Bank  
 12:00 Jack Borch  
 12:15 Victor H. Lindlohr  
 12:30 Herb Sheldon  
 1:00 Mary Margaret McBride  
 3:00 Ilka Chase  
 3:30 Family Circle  
 3:30 Mary Martin  
 3:45 The Strange Romance of Evelyn Winters  
 4:00 Valiant Lady  
 4:15 Marriage for Two  
 4:30 Dean Cameron  
 5:00 Big Jon and Sparkie  
 5:30 Mark Trail  
 5:55 Victor Borje



"It's one o'clock . . . and here's Mary Margaret!"

Famous words introducing radio's most famous lady—Mary Margaret McBride. Millions love the warmth and cordiality of this charming and gracious lady . . . love her celebrated

and informative program, which has made Mary Margaret

the greatest single selling force in the history of advertising and marketing.

WJZ is proud of Mary Margaret . . . proud of her accomplishments . . . of the strength and loyalty of her following . . .

proud, too, of the credit she brings to this station and the American Broadcasting Company. WJZ, too, is celebrating an anniversary — its 30th — with radio's greatest line-up of daytime entertainment.

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These new techniques, these men, this equipment stand ready to provide Fulton CLEAN SOUND for all recording purposes: records, motion picture sound tracks, remotes, air checks, dubbing and pressings, too. Shipments and deliveries are accurate always.

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\*

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*fulton* RECORDING COMPANY

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## By MIKE GROSS

Bill Fowler, Capitol veepee, who is heading up the sales meeting will return to the Coast to report on the parley. He's expected back in New York by Nov. 1.



## Rackmil's Decca Dicker for U

As VARIETY disclosed last week, Decca Records is currently pushing its bid for a big stake in the management control of Universal Pictures and thereby gain a key spot in the entertainment industry. In addition to acquiring the stock of Leo Spitz and William Goetz in the film company, the diskery is now negotiating for virtually the complete holdings of Universal prexy Nate J. Blumberg. Arrangements are understood to be nearly concluded for acquisition by Decca of the 31,900 options on Universal stock held by Blumberg at a reported total value of \$150,000.

Combination of the Spitz-Goetz and Blumberg holdings will give Decca a total of over 160,000 shares. In addition, Decca prexy Milton R. Rackmil has been buying Universal stock for the diskery in the open market, giving Decca a probable total of upwards of 175,000 shares at a value of \$2,300,000.

(Details on Page 3)

## ASCAP Will Amass 'Greatest Income' In 1951, Harbach Tells Coast Meet

Hollywood, Oct. 9.

American Society of Composers, Authors and Publishers will amass this year its greatest income since its organization 37 years ago, according to ASCAP prexy Otto A. Harbach. Speaking before the semi-annual meeting of Coast members last week, Harbach disclosed that ASCAP collected a total of \$9,318,000, above operating expenses, in the period from Jan. 1 to Sept. 1. The sum goes into ASCAP's royalty disbursement fund.

Last year's royalty fund slightly exceeded \$10,000,000, and returns for the first eight-month period of this year assures that 1951 will top last year's revenue by at least \$2,000,000. During the 1940's, ASCAP's annual income was in the neighborhood of \$8,000,000.

ASCAP is heading for a peak year, though no coin is coming from the picture industry. The Society is still in the process of negotiating with the picture companies on a licensing arrangement in place of the exhibitor seat tax which was banned by the antitrust consent decree of last year. Talks have been proceeding but no deals have been set as yet. ASCAP is also in the middle of a court arbitration on the determination of fees to be paid by indie TV stations which want per program licenses.

The biggest single factor in boosting ASCAP's income this year is network television. Harbach said that the TV webs have shelled out \$1,850,000 during the first eight months. The TV stations only paid ASCAP about \$300,000 last year, and ASCAP execs now believe that TV will become the biggest revenue source in a relatively short time. At the present time, radio is still the biggest field for ASCAP licensing.

Gene Buck, former ASCAP prexy, informed the membership meeting that the Society now has 2,304 writer-members—another all-time high. Increase in this category also stems from the antitrust decree in which the Government made ASCAP relax its membership restrictions. Anyone is now eligible for ASCAP membership after writing one song which is professionally published via an ASCAP firm.

## RCA Plans to Wax 'Wagon' Before It Opens on Broadway

RCA Victor is planning an unusual switch in the waxing of an original-cast album on a legit musical by cutting "Paint Your Wagon" before it hits Broadway. Victor execs are mulling the possibility of recording "Wagon" in Boston next weekend. The show is at the Shubert Theatre there.

Idea is to have the "Wagon" album available in time for the Broadway preem instead of the usual procedure of waxing such sets after the New York opening. Diskery execs expect to cash in on immediate sales if the notices are good.

Victor, meantime, has set cutting sessions on the original-cast album version of "Music in the Air" for Thursday and Friday (11-12). "Music" opened its revival run Monday night (8) at the Ziegfeld, N. Y.

Richard F. French named director of publications for Associated Music Publishers' educational and longhair wing of Broadcast Music, Inc.

## 'Quo Vadis' Background Score on M-G-M Records

Miklos Rozsa's background score for Metro's "Quo Vadis" has been made into a soundtrack album which M-G-M Records will release next month in conjunction with the pic's opening.

"Vadis" is scheduled for a double preem in New York in mid-November at the Astor and Capitol Theatres. Album will include 14 selections from the pic.

## RCA Stabilizes Kidisk Operation

RCA Victor's kidisk division is mapping a new releasing schedule in a move to give a year-round stability to its operation. In the past, the bulk of the division's activity has centered around the Christmas season, with the rest of the year dragging far behind.

Under a new plan by Steve Carlin, Victor kidisk chief, the company plans to feed distrib channels with a steady supply of product throughout the 12 months rather than jamming most of the releases into the fall period. Carlin's aim is to get the non-Xmas business up to about 40 or 45% of the annual total in place of the present 25 to 30% level. Evening up of the yearly business curve will facilitate both manufacturing and repertory problems.

Victor's kidisk department, which heretofore has been accenting album and story book production, is also entering the pop single field for the juve market. Initial test will be made on a Fontaine Sisters cut of a "Howdy Doody" number, which will be released both on the regular pop and kidisk labels by Victor. If sales are higher in the juve market, a major promotion will be launched on the disk.

Victor's kidisk album sales, meantime, have climbed in the last three years to the No. 2 spot in the industry, second only to Capitol Records' kiddie line. Average sale for the Victor kiddie albums has been around 100,000, with the recent Walt Disney "Alice in Wonderland" release reaching 180,000. Top seller in the Victor's juve catalog is its "Cinderella" set which has gone over the 200,000 mark since its release two years ago.

## Feist Wins First Round In Infringement Action Vs. Warren Black Books

Path to making a test case of the Leo Feist Music suit against Warren M. Black, publisher of music books, was cleared yesterday (Tues.) in N. Y. Federal Court when Judge Sylvester J. Ryan dismissed Black's claim that there was no infringement of copyright and ruled that the case be brought to trial.

Feist has charged that 17 of its tunes have been infringed upon by Black's music books, "Black's Correct Chords to 100 Standards," "Book Two, Black's Correct Chords to 100 Standards" and "Book Three, Black's Correct Chords to 75 Standards." Black, on the other hand claimed that he was clear of infringement charges since the books used his own signs and chord code. Judge Ryan, however, decided that it made no difference what system of symbols were used and that an infringement was involved.

Case is expected to be tried some time next year. Attorney Julian T. Abeles is representing Feist.

## R. C. Jones Back From European Inspection

Richard C. Jones, Capitol Records' director of longhair artists and repertory, returns to the U. S. this week after five months in Europe.

Jones huddled with the company's European reps in an effort to expand Cap's distribution markets on the Continent for the classical and pop lines.

## Best to Irwin-Howard Firm

Allen Rest has been named contactman for Irwin-Howard Music. Best was formerly with Williamson Music, a Chappell subsid.

## BMI in \$2,643,000 Payoff for 1950-51, \$400,000 More Than Previous Year

### Coast Dixie Jubilee Pulls Record \$15,600

Hollywood, Oct. 9.

Fifth annual Dixieland Jubilee, promoted by deejays Gene Norman and Frank Bull at the Shrine Auditorium (5), drew a record \$15,600 at a \$3.60 top. Concert drew standees with Bob Crosby reassembling his Bobcats of a decade ago to headline talent.

Others included Firehouse Five Plus Two, Pete Daily's Chicagoans, Eddie Skrivane's Banjo Kings, Kid Ory and Turk Murphy.

## Marks in 1st Step To Copyright Test

Initial step to get a precedential court decision on whether mechanical royalties have to be paid on tunes published prior to the Copyright Act of 1909, was taken last week by E. B. Marks Music in a N. Y. Federal Court action against Capitol Records. Suit involves the Marks tune, "In the Good Old Summertime," written by George Evans and Ren Shields seven years before the Copyright law was enacted but still within the 36-year copyright term.

In the Marks court action filed by attorney Julian T. Abeles, the publishing firm claimed that Capitol has failed to furnish a royalty statement on the Les Paul-Mary Ford disk containing "Summertime." Claiming that the diskery is using the tune without a license, Marks is asking for an injunction and damages.

Efforts were originally made to settle the dispute by direct negotiation between Marks and Capitol. It's understood, however, that Abeles has been pressing for a test case of the issue, which has come up many times before without being decided by the courts.

## CROSBY, MARTIN 1ST ON FRANCE'S 'DOMINO'

Decca and RCA Victor will concurrently hit the U. S. market first with versions of France's top hit, "Domino." Decca got the jump with its cut of the tune by Bing Crosby, but Victor is rushing release of a Tony Martin side, with both disks due to be shipped late this week.

French tune was written by Louis Ferrari, with Don Raye supplying an American lyric in place of the original Gallic words by Jacques Plante. Lou Levy picked up the song for his Pickwick Music firm when he was overseas last month.

## Rockne 'Pep Talk' Into RCA 'Immortal' Series

A three-minute pep talk to his team by the late Notre Dame U. grid coach, Knute Rockne, is being pressed as a regular commercial release by RCA Victor as part of its "Treasury of Immortal Performances" disk series. Victor originally put out the talk in a special edition for the Chicago area, but initial reaction in that territory has prompted the company to issue it on a national basis.

Rockne's speech will be backed by the "Notre Dame Victory March."

## JATP Draws 3,200 Payees in Troy Date

Troy, Oct. 9.

Jazz at the Philharmonic, Norman Grantz's production featuring Ella Fitzgerald and Gene Krupa, drew 3,200 customers at \$1.20 to \$2.40 in the R. P. I. Field House last week (3).

It had to buck the strong lineup of names for the Festival of Stars, under Catholic auspices, in the Armory at Albany, six miles from Troy, the same night.

Topping last year's activity by a considerable margin, Broadcast Music, Inc., paid out slightly over \$2,643,000 in performance rights for the fiscal year ending July 31. Total represents an increase of some \$400,000 over last year's disbursements, according to the BMI consolidated financial statement received by radio station stockholders last week.

In his report to the stockholders, BMI prexy Carl Haverlin said that increased BMI income from radio and video outlets during the fiscal year had been offset by the higher payments for performing rights. It's understood that BMI's tune performances during the year were substantially higher than the estimated 21,000,000 performances racked up during the previous fiscal year. Net profits for BMI, after taxes, were \$135,000.

BMI's total income, from licensing of radio and video outlets, dancehalls, etc., royalties and sheet music sales, totalled \$4,790,000. After the \$2,643,000 cut for performance rights, the remainder was disbursed over administrative and operating expenses, with taxes estimated at \$133,000. BMI gave a 25% reduction in fees to broadcasters during the last three months of the fiscal year.

Haverlin reported that BMI now has a total of 2,880 broadcasting licensees in the U. S. and Canada while in the non-broadcast field it has 3,488 licensees, an increase of about 250 over last year. Haverlin also reported that BMI was strengthening its position in the field of foreign performance rights, with affiliated BMI publishers soon to have access to new works from the major countries of Europe. Haverlin also credited the BMI programming clinics with solidifying its position with the broadcasters. As part of the concert music project, Haverlin announced that BMI will launch a series of radio awards for young composers of longhair music.

During the past fiscal year, BMI had its greatest play on the best seller lists, with a continuous string of hits beginning with "Goodnight, Irene" and climaxed by Tennessee Walts, the top-selling sheet and disk number of the past two decades. Currently, BMI publishers are dominating the hit lists with such tunes as "Because of You," "Come On-A My House," "I Get Ideas" and "Cold, Cold Heart."

## Bourne Completes Reorg With Appt. Of Harry Santly as Mgr.

Saul Bourne has completed reorganization of his music firms' staffs with the appointment of Harry Santly as general professional manager of the Bourne firm. Santly, who has been associated with his father, Joe Santly, in Sanson Music, moves into one of the spots vacated by Larry Spier when the latter left Bourne to reactivate his own firms.

In naming Santly to his new post, Bourne said that he intends to put the accent on youth in his music firms. Jerry Johnson was named a couple of weeks ago g.p.m. of ABC Music, another Bourne firm. Spier formerly headed both ABC and Bourne as a single operation.

## Morris Reactivates School Music Firm

In line with the steady sales up-beat of educational music, E. H. Morris Music reactivated its subsid. White-Smith, last week to handle its folios, march and band books. Phil Lang, who was formerly in charge of band music for Mills Music, will head the new operation.

Lang, who will headquarter out of Morris' New York office, expects to put on additional staff members within the next month. White-Smith, which was previously a Boston firm, was acquired by Morris in 1941 but it's been dormant for the past few years.

**AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS**

Weekly chart of the records on disk jockey programs, as "most requested" by listeners. This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week. To present a comprehensive picture of all sectors of the country regionally.

[illegible]



# Songs With Largest Radio Audience

Week of Sept. 28-Oct. 4.

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peelman, Director. Alphabetically listed.

|   |            |
|---|------------|
| A Ghost Of A Chance—"Millionaire for Christy" | Mills      |
| A Kiss To Build A Dream On—"The Strip"        | Miller     |
| And So To Sleep Again                         | Paxton     |
| Ask Me  | Harman     |
| Because Of You—"I Was An American Spy"        | Broadcast  |
| Bela Bimba                                    | Goday      |
| Blue Velvet                                   | Meridian   |
| Bonne Nuit—"Here Comes the Groom"             | Burke-VH   |
| Cold Cold Heart                               | Acuff-R    |
| Come On-A My House                            | Duchess    |
| Deep Night                                    | Advanced   |
| Don't Cry Little Girl                         | Beacon     |
| Down Yonder                                   | LaSalle    |
| Getting To Know You—"The King and I"          | Williamson |
| Got Her Off My Hands                          | Remick     |
| How High The Moon                             | Chappell   |
| I Get Ideas                                   | H & R      |
| I Wish I Was—"Slaughter Trail"                | United     |
| In the Cool of the Evening—"Here Comes Groom" | Burke-VH   |
| It's All in the Game                          | Witmark    |
| Mary Rose                                     | Shapiro-B  |
| Maybe It's Because I Love You Too Much        | Berlin     |
| Morningside Of the Mountain                   | Remick     |
| Out O' Breath                                 | Valando    |
| Shanghai                                      | Advanced   |
| Tinkle Song                                   | Vinrob     |
| Too Young                                     | Jefferson  |
| While You Danced Danced Danced                | Spitzer    |
| Wonder Why—"Rich, Young & Pretty"             | Robbins    |
| World Is Waiting For the Sunrise              | Crawford   |
| You'll Know—"His Kind of Woman"               | Chappell   |

## Second Group

|  |             |
|--|-------------|
| Be Mine Tonight                                  | Peer        |
| Because of Rain                                  | Maypole     |
| Blow Blow Winds Of the Sea                       | Lion        |
| Dark Is the Night—"Rich, Young & Pretty"         | Feist       |
| Dimples and Cherry Cheeks                        | Leeds       |
| Everything Have Is Yours—"Strictly Dishonorable" | Mills       |
| Hello Young Lovers—"The King and I"              | Williamson  |
| Here Comes the Fattest Man In Town               | Life        |
| Hold Me Hold Me Hold Me—"Two on the Aisle"       | Morris      |
| I Love The Sunshine Of Your Smile                | Johnstone-M |
| I Wish You the Best                              | Life        |
| I'll Always Remember You                         | Simon H     |
| I'm a Fool To Want You                           | Barton      |
| Lonesome and Sorry                               | Mills       |
| Make Believe Land                                | BVC         |
| Mixed Emotions                                   | Roger       |
| My Dream Christmas                               | Life        |
| Old Soft Shoe                                    | Shapiro-B   |
| Painting Clouds With Sunshine—"Painting Clouds"  | Witmark     |
| It's No Sin                                      | Algonquin   |
| Undecided  | Leeds       |
| Up and Down Mambo                                | Life        |
| With All My Heart and Soul                       | Spilan      |
| World Is Mine Tonight                            | Fox         |

† Filmusical. \* Legit musical.

# R H Tele-Log

Week of Sept. 27-Oct. 3  
(Numerically Listed)

|                                |            |    |
|--------------------------------|------------|----|
| 1. Hello Young Lovers          | Williamson | 70 |
| 2. I Get Ideas                 | H & R      | 70 |
| 3. Too Young                   | Jefferson  | 70 |
| 4. Because of You              | Broadcast  | 65 |
| 5. In the Cool Cool of Evening | Paramount  | 60 |
| 6. Sweet Violets               | Morris     | 60 |
| 7. Wonder Why                  | Robbins    | 60 |
| 8. My Truly Truly Fair         | Santly     | 55 |
| 9. Cara Cara Bella             | Santon     | 50 |
| 10. Come On-A My House         | Duchess    | 50 |

## Jazz Bistros in Hub Hypo B.O. Via Parlay Of Combos, Vocalists

Boston, Oct. 9.

Hub jazz bistros, Storyville and the Hi-Hat, have inaugurated new policies this season bolstering the lineups with a name vocalist in addition to the jazz combos featured at the spots. Move is result of difficulty in booking small units with solid boxoffice appeal into the spots for any substantial engagements, majority being only available for a week or two at a time.

Storyville teed off its policy by bringing in Lee Wiley, who is hitting the comeback trail, to alternate with Muggsy Spanier and his crew, with the blonde thrush scoring neatly with her unembellished vocalizing of her old standards. As for Spanier, he continues to give out with tremendous jazz corneting, backed by such solid idemen as "Truck Parham, bass, Darnell Howard, clarinet; Floyd Bean, piano; Barrett Deems, drums, and Ralph Hutchinson, trombone. Ensemble playing produces some of the finest authentic jazz sounds heard hereabouts for some time.

At the Hi-Hat, vocalizing chores are handled by Pat Rainey, a tall sexy-looking septa thrush who purveys the innuendo packed "Love

for Sale," "Lady Is a Tramp" and "Bewitched" in sly fashion tabbing her as a natural for bistro belt. Gal has almost as many changes of gowns as Josephine Baker, and she knows how to wear 'em. "Fat Man" Robinson's group, which has played numerous spots around town and currently at the Hi-Hat, has added trombonist J. C. Higginbotham to the roster in a move that adds overall effectiveness to the combo. In addition to Higginbotham and leader-saxophonist Robinson, lineup includes Oscar Duncan, trumpet; Milton Jones, bass; Emmy Johnson, drums, and Charlie Cox, who strokes the 88 while standing. Group sticks mostly to novelty numbers such as "Sixty Minute Man," "Caldonia," etc.

Skedded for near future appearances at the Hi-Hat are vocalists Al Hibbler, ex-Elingtonian, and Tommy Edwards, M-G-M recording artist.

## M-G-M to Release Four Longhair Albums Monthly

M-G-M Records' popular classic series goes on a regular monthly release schedule next week with the addition of four new albums.

In the past the diskery has been releasing its PC items at irregular intervals. Plans have been made to issue four popular classic albums every month.

## Disk Jockey Reviews

J. B. TIME

With Jim Bollinger  
30 Mins.: Mon.-Fri., 12:30 p.m.  
RHODAS JEWELERS  
WINN, Louisville

WINN staffer Jim Bollinger has been building up quite a following on his daytime disk seshees and Negro listeners in particular have become partial to his request stanzas. While J. B. is an okay, his hip lingo and wise selection of rhythm and blues tunes interested a sponsor, Rhoads Jewelers, located on the main stem.

Bollinger plays all request numbers in the "Reds Boogie," "I Need You So," "It's No Sin" and "Go, Go, Go" idiom. In addition he gives away compacts, perfume, and other items with the interviews from the sponsor's store. Latest rhythm and blues records, too, are handed out to the interviewees.

HERE'S CHERRY  
With Hugh Cherry  
90 mins.: Mon., thru-Fri., 10:30 p.m.  
Participating  
WMPS, Memphis

WMPS' recent nightly package with Hugh Cherry spinning the platters proves a click bundle for the local ABC outlet and the mid-south audience. This boy knows his way around a turntable in both the pop and hillbilly tune circuits.

Cherry has already established himself with his nightly listeners as Dixieland's barometer for the current hit tunes and platters in the offing. The WMPS' platter spinner is no newcomer to this pop and western biz as he comes here fresh from about four years of doing similar stunts around Nashville way, headquarters for folk and western music. Cherry's style of seguing from pop turntable to hillbilly side of the ledger is a novel stunt. He handles this astutely and keeps his audience interested with a nifty variety of patter.

HERE'S LUCKY MILLINDER  
60 Mins.: Mon. thru Fri., 8 p.m.  
Participating  
WNEW, N. Y.

Handleader Lucky Millinder is heading up a new platter-chatter stanza on this pop music outlet in a conventional disk jockey format. Assigned to the standard deejay chores of introing the disks and handling the spot plugs scattered throughout this session, Millinder scores with a pleasing, albeit gruff-voiced personality.

Major asset of the show is the calibre of the disks which Millinder selects for spinning. On the getaway show, L. Millinder played a flock of swing standards by the Jimmy Lunceford, Les Brown and Benny Goodman orch together with some standout vocals by Nat "King" Cole and Ella Fitzgerald, among other excellent numbers. Millinder keeps his gab to a minimum, allowing time for lots of platter spins.

## BILL SHAD NAMED AS MERC'S BLUES CHIEF

Chicago, Oct. 9.

In a move to strengthen its rhythm and blues department, Mercury Records last week brought in Billy Shad as artists and repertoire chief over the opus operation. Shad formerly headed the Sittin' in label, and brings along Memphis Slim, who has been recording for the latter company. Mercury vicepres Art Talmadge disclosed he's also inked Joe Houston and J. J. Jones to his race stable.

With Merc's Childcraft department working smoothly, Talmadge is attempting to put equal weight behind other lagging categories. Nook Shreyer, arranger for the Eddy Howard orch, was named midwest musical director to assist Talmadge on cutting sessions. Full-time folk and r man will be named shortly. Cliff Parman is currently acting in that capacity on a part-time basis.

## Decca Adds Cincy Rep In Building Bally Staff

Decca has made another appointment to its cross-country disk jockey promotion staff with the naming of Frank Curleman as rep in Cincinnati. Curleman will handle deejays in the southern area.

Mike Connor, Decca's national publicity chief, previously put on promotion men in Chicago and Los Angeles.

## Agencies See Dancehall Promotion As Key to Bigger Band Boxoffice

### Lieberson to Europe

Goddard Lieberson, Columbia Records exec veepee, planned to Europe last weekend to do talent and repertory in England and France.

He's expected back in two weeks.

## Hot Jazz Combos Face Freezeout On Spot Bookings

Despite the steady popularity of jazz band combos around the country, paucity of spots available for bookings is seen to be forcing units to temporarily disband or segue into concert work. With class niteries and hotel rooms reluctant to shell out top coin for the all jazz units, bookings are limited to the few jazz spots in each city creating a booking snarl among the exponents of Dixieland or progressive rhythms.

Class spot operators occasionally have shown interest in jazz groups but deals have snagged because the ops continually balk at the unit's set price. An example is George Shearing's Quintet which regularly plays the Birdland, N. Y. Shearing has been limited to that bistro because other niteries owners won't match the \$2,500 figure (plus percentage) which he draws here. The Raleigh Room, Hotel Warwick, N. Y., has pitched for the Shearing outfit but the room refuses to lay out more than \$1,500.

Push spot bonifaces in other cities also are holding back on the coin outlay for jazz groups. They claim that the booking of a jazz unit may prove to be a costly experiment since their clientele isn't hep to the progressively styled music. Such spots as Ciro's and the Mocambo, on the Coast, have been dickering for Shearing but refuse to match his jazz spot price. Shearing, meantime, is dropping niteries work to head out on a 51-date concert tour with Billy Eckstine. Illinois Jacquet recently disbanded his jazz crew to tour as a solo instrumentalist with Norman Granz's "Jazz at the Philharmonic."

Most of the class spot operators don't want to back the already established jazz niteries. They claim that their over-30 trade won't take a solid evening of Dixieland. The promoters, who are willing to meet a jazz combo's price, are asking that the group widen its repertoire to include non-jazz items so that the transition from the generally used cocktail unit to the jazz group won't seem so great.

With record companies renewing their promotional activities on orch disks, agencies are pressing dancehall and ballroom promoters to hop on the exploitation bandwagon. Operators who are continually squawking of offish biz are being squelched by agency men who are citing instances in which solid promotion jobs have netted top box.

The band biz downturn, one hand booker said, is limited to spots where the operator has cut down advertising and exploitation expenditure. The same hand he added, which plays at a nearby ballroom, where the owner goes all out on promotion, generally turns out to be a profitable buy.

As an example of the importance of promotion to a dancehall operation he pointed out the difference between the successful Meadowbrook, Cedar Grove, N. J., and the Glen Island Casino, New Rochelle, N. Y. Both were once solid dance emporiums, he explained, but as soon as Glen Island cut down on promotion it lost its impact and suffered at the box. The Meadowbrook, however, continues to draw a steady dance crowd because it has never let down on promotional and, on some occasions, has spent more coin than usual to build a following which was drifting towards TV or other entertainment outlets.

Such dancehalls as the Steel Pier, Atlantic City, Crystal Beach, Qot, Hershey Park, Pa., Westview Park, Pa., Ritz, Bridgeport, and the spots operated by Tom Archer Enterprises in the midwest are also increasing their newspaper and radio time buying and are racking up solid grosses. The promoters of these spots are hep to hands and the music biz, and this knowledge is paying off. Too many room owners, another hand booker claimed, don't know one hand from another, and when they buy an orch for \$1,250 hope that a \$100 promotion will draw a payoff crowd. We have to fight to get a promoter to take our two-inch ad mats, he added, but more and more of them are learning that it gets results.

Agencies are also teaching promoters new public relations techniques. Brochures and postal card announcements are being pushed as a means to a steady clientele. If we can get all the operators on a hyped promotion kick, an agency man predicted, there'll be no dance biz downturn.

## Williamson on Warpath Against Pirating Music From Top Aussie Shows

Sydney, Oct. 2.

J. C. Williamson Theatres, Ltd., top legit operators in the Aussie zone, will put the redlight on all nightclubs, radio (commercial and national), dance bands and concert performers using copyright musical material from legit shows under the Williamson banner, according to general manager Harold Bowden. The Australian Performing Rights Assn. will be immediately advised about any stealing of numbers from musicals current in Australia or those to be presented next year by local performers. Bowden has indicated that drastic action will be taken against these pirates via the courts.

Bowden points out that Williamson pays out thousands of dollars annually for the Down Under rights of top musicals, only to find that numbers from various shows are being aired from coast-to-coast minus approval. This has been noticed to a great extent with the sock "South Pacific," due to prove here for Williamson the middle of 1952. "Kiss Me, Kate," set for early dating in Melbourne, is another top musical Williamson will keep the music away from show biz pirates.

Bowden has indicated that the gloves are off from now on in Australia and unless the big steals are halted somebody is going to get hurt financially via court action.

Band Guild of America, chartered to conduct a music publishing business in New York. Capital stock is 200 shares, no par value. Directors are: David J. Grunes, Chester B. Cotton and Everett B. Birch, all of N. Y.

## 4 New Members, U. S. Bow Piece for N.Y. Symphony

N. Y. Philharmonic-Symphony opening its 110th season tomorrow (Thurs.) at Carnegie Hall, will have four important new members. New first cellist is Lasko Varga, replacing Leonard Rose, who's embarking on a solo concert career. Joseph de Angelis is new head of the double-basses. John A. Schaef fer has also joined the bass section. And Leopold Rybb, son of the orch's bass-player, Daniel Rybb, has joined the group in the second violins.

Orch, under its maestro, Dimitri Mitropoulos, is opening its season with a novelty, presenting a concert version of Busoni's theatre piece, "Ariecchino," in its American premiere. John Brownlee, Martha Lipton, David Lloyd, Pauline Pollis, James Pease, William Wilderman and J. Alden Edkins will be soloists.

### Russell Back to Dixie

Pewee Russell, jazz musician who was critically ill only a few months ago, is heading for a comeback via a six-man Dixieland combo which he formed last week. Group debuts Oct. 15 at the Zan-zibar, Denver.

The Russell combo is being booked through General Artists Corp.

# DECCA *data*

## BING CROSBY

SINGS THE SONGS

FROM HIS SMASH PARAMOUNT PICTURE

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YOUR OWN LITTLE HOUSE

Decca 27679 (78 RPM) and 9-27679 (45 RPM)

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## RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

National  
Rating

Week Ending  
Oct. 6

This Last  
wk. wk.

Artist, Label, Title

|     |    |   | New York—(Davega Stores) | Chicago—(Hudson Ross) | Los Angeles—(Donel's Mus. Shop) | Boston—(Boston Music Co.) | Indianapolis—(Pearsons) | San Antonio—(Central Radio Co.) | Seattle—(Sherman-Clay) | Philadelphia—(Wanamaker) | Minneapolis—(Don Leary) | St. Louis—(Ludwig Music House) | Kansas City—(Jenkins Music Co.) | Cleveland—(Record Mart) | TOTAL POINTS |
|-----|----|---|--------------------------|-----------------------|---------------------------------|---------------------------|-------------------------|---------------------------------|------------------------|--------------------------|-------------------------|--------------------------------|---------------------------------|-------------------------|--------------|
| 1   | 1  | TONY BENNETT (Columbia)<br>"Because of You"—39362               | 1                        | 1                     | 1                               | 6                         | 1                       | 1                               | 5                      | 1                        | 3                       | 1                              | 1                               | 4                       | 106          |
| 2   | 4  | TONY BENNETT (Columbia)<br>"Cold, Cold Heart"—39449             | 2                        | 3                     | 5                               | 4                         |                         | 2                               | 4                      | 4                        | 2                       |                                | 8                               |                         | 65           |
| 3   | 2  | LES PAUL-MARY FORD (Capitol)<br>"World Waiting Sunrise"—11-1748 | 4                        | 6                     |                                 | 1                         | 4                       | 4                               |                        | 3                        | 6                       |                                | 2                               | 8                       | 61           |
| 4   | 3  | TONY MARTIN (Victor)<br>"I Get Ideas"—20-4141A                  | 8                        | 4                     | 2                               | 8                         |                         | 3                               | 1                      |                          | 1                       | 8                              | 7                               |                         | 59           |
| 5   | 9  | FOUR ACES (Victoria)<br>"Sin"—101                               | 9                        |                       | 3                               |                           |                         | 8                               | 2                      |                          | 5                       |                                | 1                               |                         | 38           |
| 6   | 6  | LES PAUL (Capitol)<br>"Whispering"—1592                         | 3                        | 8                     |                                 |                           |                         | 5                               | 2                      |                          |                         | 3                              |                                 |                         | 34           |
| 7   | 10 | PATTI PAGE (Mercury)<br>"Detour"—5682                           | 5                        |                       |                                 |                           | 7                       | 6                               |                        | 9                        | 9                       | 6                              |                                 | 7                       | 28           |
| 8   | 5  | MARIO LANZA (Victor)<br>"Loveliest Night of Year"—10-3300       | 10                       |                       |                                 |                           | 9                       | 10                              |                        | 5                        |                         | 4                              | 4                               |                         | 24           |
| 9A  | 13 | EDDY HOWARD (Mercury)<br>"Sin"—5711                             |                          | 2                     | 7                               |                           |                         |                                 |                        |                          | 5                       |                                | 10                              |                         | 20           |
| 9B  | 13 | NAT "KING" COLE (Capitol)<br>"Too Young"—1449                   |                          |                       | 6                               |                           |                         | 9                               |                        | 7                        |                         | 7                              | 6                               |                         | 20           |
| 10  |    | DEL WOOD (Tennessee)<br>"Down Yonder"—775                       |                          |                       |                                 |                           | 6                       |                                 |                        |                          |                         | 2                              | 9                               |                         | 16           |
| 11  | 7  | ROSEMARY CLOONEY (Col.)<br>"Come-on-A My House"—39467           |                          | 9                     | 3                               |                           |                         | 7                               |                        | 10                       |                         |                                |                                 |                         | 15           |
| 12  | 8  | DORIS DAY (Columbia)<br>"Shanghai"—39423                        | 8                        | 5                     |                                 |                           |                         | 8                               |                        |                          |                         |                                |                                 |                         | 12           |
| 13A | 17 | PATTI PAGE (Mercury)<br>"And So to Sleep"—5706                  | 7                        |                       |                                 | 5                         |                         |                                 |                        |                          |                         |                                |                                 |                         | 10           |
| 13B |    | AMES BROS. (Coral)<br>"Undecided"—60366                         |                          |                       |                                 | 7                         |                         | 10                              |                        |                          |                         |                                |                                 | 6                       | 10           |
| 13C |    | B. CROSBY-J. WYMAN (Decca)<br>"Cool, Cool, Cool Evening"—27678  |                          |                       |                                 |                           |                         |                                 | 6                      | 6                        |                         |                                |                                 |                         | 10           |
| 14A |    | GEORGIA GIBBS (Mercury)<br>"While You Danced"—3681              |                          | 10                    | 4                               | 10                        |                         |                                 |                        |                          |                         |                                |                                 |                         | 9            |
| 14B | 14 | LOUIS ARMSTRONG (Decca)<br>"I Get Ideas"—27720                  |                          |                       |                                 |                           | 2                       |                                 |                        |                          |                         |                                |                                 |                         | 9            |
| 14C |    | PATTI PAGE (Mercury)<br>"One Sweet Letter"—5706                 |                          |                       |                                 |                           |                         |                                 |                        |                          |                         |                                |                                 | 2                       | 9            |
| 14D |    | TOMMY EDWARDS (M-G-M)<br>"It's All in the Game"—11035           |                          |                       |                                 |                           |                         |                                 |                        |                          |                         | 8                              |                                 | 5                       | 9            |

### Disk Best Sellers by Companies

(Based on Points Earned)

| Label    | No. of Records | Points | Label     | No. of Records | Points |
|----------|----------------|--------|-----------|----------------|--------|
| Columbia | 4              | 196    | Decca     | 2              | 19     |
| Capitol  | 3              | 115    | Tennessee | 1              | 16     |
| Victor   | 2              | 83     | Coral     | 1              | 10     |
| Mercury  | 3              | 76     | M-G-M     | 1              | 9      |
| Victoria | 1              | 24     |           |                |        |

### FIVE TOP ALBUMS

| 1   | 2   | 3  | 4   | 5  |
|---|---|--|---|--|
| SHOWBOAT<br>Hollywood Cost<br>M-G-M<br>M-G-M84<br>K 84<br>E 550 | GREAT CARUSO<br>Mario Lanza<br>Victor<br>DM-1506<br>LM-1127<br>WDM-1506 | KING AND I<br>Broadway Cost<br>Decca<br>DL-9008<br>9-260<br>DA-876 | GUYS AND DOLLS<br>Broadway Cost<br>Decca<br>DA-825<br>9-203<br>DLP-8036 | New Sound Volume<br>Les Paul-Mary Ford<br>Capitol<br>H-286<br>CCF-286<br>CCN-286 |

### BARRY, WEISS FORM PUB PARTNERSHIP

Paul Barry and Sam Weiss have formed a new publishing firm in New York. Barry was formerly general professional manager of E. H. Morris, while Weiss owned his own pubbery.

Firm will be represented on the Coast by Irving Weiss, a brother.

### 2 Cleveland Bistros Spotlighting Labeleers

Cleveland, Oct. 9.

Both Daffy Lightman's Club and the West Town Club are carding floorshows, accenting recording artists with jukebox pull. Operated by the Spinner Bros.—Chuck and Don—the West Town starts new policy Oct. 15 with Page Cavanaugh Trio. It also has Al Morgan set for a mid-November date.

Daffy's remodeled club is scheduled to set up entertainment shop Oct. 29 with Guy Mitchell, although that date is allegedly in conflict with another Columbia disk singer committed. Daffy's claims a definite contract on Mitchell's services for a reputed \$3,000 per.

Children's Compositions chartered to publish and record musical works, with offices in New York. Capital stock is 100 shares, no par value.

### Sidell Reelected Prez Of Cincy AFM Local 1

Cincinnati, Oct. 9.

Robert L. Sidell has been re-elected president of Local 1, American Federation of Musicians. He assumed the office more than a year ago as successor to the late Oscar Hild, whom he also succeeded as managing director of the Cincinnati Summer Grand Opera Association.

A former city commissioner of Newport, Ky., opposite Cincy, Sidell is a candidate for mayor of that city.

### Golschmann's 21st Yr. As Maestro of St. Loo Symph

St. Louis, Oct. 9.

Vladimir Golschmann, now dean of conductors of American orchestras in point of continuous service with one orch, returns for his 21st season as baton wielder of the St. Louis Symph orch Oct. 19 when the 1951-52 subscription season fees off in the Henry W. Kiel municipal auditorium. Guest artists new to natives, who are skedded for appearances, are Friedrich Gulda, Aldo Ciccolini, pianists; Michael Rabin and Arthur Grumiaux, violinists, and Ljuba Welitch and Suzanne Danco, sopranos.

Returning soloists include Artur Schnabel, William Kapell, Rudolf Firkušny and Alexander Uninsky; the husband-wife duo-piano team

of Pierre Luboshutz and Genia Nemmenoff, pianists, and Nathan Milstein, Szymon Goldberg and Isaac Stern, violinists.

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# RETAIL SHEET BEST SELLERS

## VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

National Rating  
Week Ending  
Oct. 6

| This Last | wh. | wh. | Title and Publisher               | New York, MDS | Chicago, Carl Fischer | Los Angeles, Morse M. Freeman | Boston, H. N. Honegger | Philadelphia, Charles Dumont | Omaha, A. Hoppe Co. | Seattle, Capitol Music Co. | Indianapolis, Pearson's | Cleveland, Grosman Music Co. | Kansas City, Jenkins Music Co. | St. Louis, St. Louis Music Supply | Minneapolis, Schmitt Music Co. | TOTAL POINTS |
|-----------|-----|-----|-----------------------------------|---------------|-----------------------|-------------------------------|------------------------|------------------------------|---------------------|----------------------------|-------------------------|------------------------------|--------------------------------|-----------------------------------|--------------------------------|--------------|
| 1         | 1   | 1   | "Because of You" (Broadway)       | 1             | 1                     | 3                             | 1                      | 1                            | 2                   | 2                          | 1                       | 1                            | 1                              | 1                                 | 1                              | 116          |
| 2         | 2   | 2   | "I Got Ideas" (Hill-R)            | 3             | 4                     | 4                             | 4                      | 4                            | 7                   | 4                          | 2                       | 3                            | 3                              | 7                                 | 3                              | 82           |
| 3         | 3   | 3   | "Loveless Night Year" (Robbins)   | 7             | 5                     | 1                             | 8                      | 6                            | 4                   | 1                          | 4                       | 6                            | 4                              | 5                                 | 70                             |              |
| 4         | 7   | 4   | "Cold, Cold Heart" (Acuff-R)      | 4             | 3                     | 9                             | 3                      | 3                            | 1                   | 5                          | 2                       | 3                            | 8                              |                                   | 67                             |              |
| 5         | 9   | 5   | "Sin" (Algonquin)                 | 2             | 2                     |                               |                        | 2                            | 8                   | 7                          | 3                       |                              |                                | 10                                | 43                             |              |
| 6         | 5   | 6   | "Sweet Violets" (Morris)          | 6             | 7                     |                               | 5                      | 6                            | 6                   | 6                          | 7                       | 9                            | 4                              | 43                                |                                |              |
| 7         | 4   | 6   | "Too Young" (Jefferson)           | 10            | 7                     | 5                             | 5                      | 7                            | 9                   | 3                          |                         |                              | 3                              |                                   | 39                             |              |
| 8         | 6   | 7   | "Shanghai" (Advanced)             |               | 9                     | 8                             | 6                      | 9                            | 3                   |                            | 7                       | 6                            |                                | 29                                |                                |              |
| 9         | 11  | 8   | "Down Yonder" (Southern)          | 5             | 10                    |                               | 9                      |                              |                     | 3                          |                         | 2                            |                                | 26                                |                                |              |
| 10        | 8   | 10  | "Cool, Cool, Evening" (Famous)    | 8             | 2                     |                               |                        | 10                           |                     |                            |                         | 2                            | 22                             |                                   |                                |              |
| 11        | 10  | 10  | "Come-on-A My House" (Duchess)    |               |                       |                               |                        | 5                            |                     |                            | 8                       | 5                            | 13                             |                                   |                                |              |
| 12        |     |     | "And So to Sleep Again" (Paxton)  | 6             |                       |                               |                        | 8                            |                     | 10                         |                         | 9                            | 11                             |                                   |                                |              |
| 13        |     |     | "Longing for You" (Ludlow)        | 8             |                       |                               |                        |                              |                     | 4                          |                         |                              | 10                             |                                   |                                |              |
| 14        |     |     | "Make Believe" (T. B. Harms)      |               |                       | 6                             |                        |                              |                     |                            |                         |                              | 7                              | 9                                 |                                |              |
| 15        |     |     | "I'll Hold You in My Heart" (AVA) |               |                       |                               | 2                      |                              |                     |                            |                         |                              |                                | 9                                 |                                |              |

## Band Reviews

### RED NICHOLS ORCH (5)

Muscle Hall, Kansas City, Mo.

An event regarded with some importance by jazz and Dixieland followers was this concert given by Red Nichols and his Five Pennies at the Music Hall in Kansas City last Wednesday (3) under sponsorship of Radio Station WHB and its president, Donald Dwight Davis. Some 1,800 followers turned out

to hear Nichols and company in a two-hour run-down of his jazz intricacies, some of them new, some of them time-honored, all of them groovy.

It's been more than ten years since Red Nichols made a stand here, but his brand of jazz, if anything, has mellowed with age. There's little actually mellow about it, except its venerability, for in character it is heavy on the rhythm, riff and tingling side. As he has

done for a quarter of a century, Nichols proves his top trumpet calibre, leading out on much of the improvisation and giving plenty of drive to his output.

The Nichols backing includes a formidable array of leading sidemen—Joe Rushon on bass saxophone, King Jackson, trombone; Art Lyons, clarinet; Rollie Culver, drums; and Earl Sturges, piano. They play it straight all the way and put out a brand of music in a class by itself.

Program offered spanned the years of jazz, dating back to "Toot, Tootsie," which Nichols made for the Jeannette label, back in 1922, and updating to "Muskat Rabbit," "Ida," "Tin Roof Blues," "Chatterbox Rag," "Mood Indigo," "Battle Hymn of the Republic" and a most effective "Clare de Lune." It proved a memorable two hours for the followers of historic jazz.

Following the concert here Nichols moved on to Chicago for a fortnight at the "Blue Note," after which some ballroom time is on tap with the Archer circuit. Then it's back to Hollywood and a new deal at Mike Lyman's, Quin.

### SONNY BURKE

With Don Burke, Jo Ann Greer.

The Cheerleaders (5)

Palladium, Hollywood

The big band, which kept the terepy business alive in the days preceding the second World War, makes a comeback with this aggregation and the outlook is good. Ballroom ops may wince at paying a leader, 18 sidemen and seven vocalists, but the current break-in stand at the Palladium should ease some of the fears by proving that the band is a draw.

Longtime Decca pianist-composer-arranger Sonny Burke has gathered together a highly competent crew to dish the dance beat and the accent is on toe-tingling stuff throughout. Burke is no stranger to the dance addicts; his wax wares have long found a ready market. Strict adherence to the same type of arrangements, therefore, indicates he'll have no trouble finding patrons.

"Mambo Jambo," one of Burke's biggest discclisks, serves as the band's theme, but it is in no way indicative of the library. The books are well stocked with impeccable arrangements designed to highlight the driving eight-man brass section and the melody is carried cleanly by five saxes and a rhythm section that includes a pair of bongos drummers. Material ranges from standards to such items as a dance arrangement of "Fugue for Tinhorns" from "Guys and Dolls," that would wheedle even the most reluctant sugar daddy out onto the floor.

Vocals are handled by Don Burke (no relation), Jo Ann Greer and the Cheerleaders quintette. There's no great concentration on vocals however since the band's primary purpose is to sell straight dance music. Singing stints are well handled and get the expected assist from the Burke arrangements. Maestro sets himself down occasionally for the punchy pianist for which he's known. Kap.

## Inside Orchestras—Music

West coast drive by the American Guild of Variety Artists to get nitery operators to pay premiums on insurance policies for performers has run into a snag that may need American Federation of Musicians' help before it's ironed out. AGVA has been signing spots to an agreement providing for payment of \$250 per week per performer; thus covering talent under an accident policy which provides death benefit of \$7,500 and up to two years of hospitalization. Ace Cain's, which has refused to sign, is using the Kelly Sisters in its show and has defied AGVA efforts to yank the show since the team belongs to both the vaude union and AFM. Huddles this week may straighten out the situation. Meanwhile, beefs have been growing on the Coast from operators who say they're willing to pay the premiums—but AGVA will have to take care of the necessary bookkeeping.

Method of giving midwest dance promoters a glimpse of product before purchase is being jointly solved by General Artists Corp. and Mercury Records, which will put the Ralph Marterie orch up for demonstration at the National Ballroom Operators Association convention next month. Marterie, a new orchster, will play for an NBOA party at the Aragon, Nov. 4, sponsored by both the diskery and the booking agency. Only sampling many ops have on Marterie so far has come from his Mercury disks.

Tin Pan Alley musicologists are currently noting a new trend towards use of repetitive words in pop song titles. In recent months, some dozen tunes have repeated the same word in their titles. Among the current numbers are "Cold, Cold Heart," "Belle, Belle, My Liberty Bell," "While You Danced, Danced, Danced," "In the Cool, Cool, Cool Of the Evening," "Blow, Blow Winds of the Sea" and "Go Go Go Go." Billy Rose has often stressed that repetitive phrases, like his song, "Barney Google" ("with his goo-goo-googly eyes") is a key to Tin Pan Alley popularity.

## On the Upbeat

### New York

Bob Ireson, assistant general manager of Southern Music, on a 30-day tour of Canada. . . Lynn Hope combo into the Frolic Showbar, Detroit, Oct. 19. . . Pat Lombard joins General Artists Corp. band department Oct. 22. . . John Levy, George Shearing's manager, gets out of Sydenham Hospital, N. Y., tomorrow (Thurs.). . . Tiny Grimes orch booked into the Midtown Hotel, St. Louis, Oct. 28. . . Erroll Garnez and Bud Freeman Quartet open at the Embury, N. Y., tomorrow (Thurs.). . . Don Cornell, RCA Victor artist, linked for a role in Metro's "Merry Widow." . . Ben Selvin, general manager of Southern Music, into Roosevelt Hospital, N. Y., today (Wed.) for minor surgery. . . Billy Eckstine's all-star combo for his upcoming concert tour will include Benny Green, Kenny Clark, Eddy Davis, Tommy Potter and Bobby Tucker.

### Chicago

Paul Neighbors orch plays Lake Club, Springfield, Ill., Oct. 12-17 and Chase Hotel, St. Louis, Oct. 18. He opens at the Statler Hotel, N. Y., May 16. . . Jeri Southern, who was recently linked by Decca, planned into New York over the weekend to cut her first session for the diskery. She flies back for opening this week at Le Boeuf, Chi. . . Connie Baxter, ex-thrush in "Roaring 20's" revue at Blackhawk, in second week as a single at Towne Room, Milwaukee. . . Teddy Phillips band linked into Statler Hotel, Buffalo, Oct. 12, indef. . . Jack Fina plays Ballroom Room, Galveston, Nov. 2 for three weeks. . . Joy Caylor set for Shepherd Air Force Base, Wichita Falls, Tex., Nov. 7 for one week. . . Larry Fotine plays Syracuse Hotel, Syracuse, Oct. 9 for three weeks. . . Xavier Cugat into Riverside Theatre, Milwaukee, Oct. 19 for one week, following at Casa Loma, St. Louis, Oct. 30 for one week, then into Roxy Theatre, New York, Nov. 7 for two weeks. . . Stan Meyers.

### Pittsburgh

Jack Mahon quartet goes into the Casa Loma on Friday (12) for an indefinite stay. . . Don Monte Trio linked by the Tropics in Brad-dock. . . Johnny Pineapple band and unit set for week at Colonial Manor beginning Monday (15). . . Tommy Moses, ex-Tommy Carlyn.

saxman and arranger, now with the Signal Corps at Camp Gordon, Ga.

Jan Andree, former WWSW deejay, m.c.'ing series of Wednesday night dances to recorded music for Vesie Post of Veterans of Foreign Wars in McKees Rocks. . . Sammy Kaye plays a one-nighter at West View Park on Sunday (14). . . Baron Elliott closes at Carlton Hotel in Washington, D. C., Oct. 20 and will come back here for some reorganization within the band before moving on to his next date for Harry Marshard. . . Bobby Cardile, piano-playing maestro at Monte Carlo, also accompanying Elaine Beverly and Joe Mann on their weekly Monday afternoon teevee show on WDTV.

### On The Way!

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# Miami Hotels Leaving Name Grab To Bistros in Net-Profit Stance

By LARY SOLLOWAY

Miami Beach, Oct. 9. The threatened change in pattern of night life in this area, which came from hoteliers setting top acts into their cafes last winter and early spring, looks to have settled into a retreat by the hoteliers on talent expenditures. The straight bistros seem set to take over in a battle for names in the top brackets for this coming season. This is spurred by the

entry of new spots and decision by longtime ops to pitch for the trade with all-out offers to the high-coin acts.

With sale of the Casablanca Hotel to operators of the Sherry Frontenac, the nitery owners leaned back, content in the knowledge that Sam Cohen and Ivar Blacker, who took over, don't go in for high-priced acts. A la Maurice "Red" Pollack when he owned the swankery. However, all upped their ears again when it was revealed the other day that Pollack had taken over Ciro's and was on the Coast making an all-out pitch for Frank Sinatra and others of that range, to make his takeover a definite challenge again for the patronage who hit here come snowtime up north.

\$1,200-\$1,500 Range

Rest of the hotel group will adhere to their established policy, the booking in of the \$1,200 to \$1,500 acts. Additional coin will be laid out for the better Latino bands. Sans Souci Hotel Blue Sails Room is holding Sacasas and his group, plus a new performing trio, Arne Barnett's. Brought back will be Betty Reilly, Lenny Kent, Helen For est and Georgia Gibbs

(Continued on page 52)

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## St. Louis Show Hits 35G For Damon Runyon Fund

St. Louis, Oct. 9. A benefit show for the Damon Runyon Cancer Fund drew 5,500 persons to the Henry W. Kiel Municipal Auditorium Sunday (7). Through overflowed the Opera House and into Convention Hall. A preliminary report showed contributions in excess of \$35,000.

Talent included Xavier Cugat with Abbe Lane, W. C. Handy, Richard Eastman and Donald Richards.

## AGVA Pickets Philly Circus

Philadelphia, Oct. 9. The American Guild of Variety Artists launched a strike last night (Mon.) against the Hamid-Morton Circus at its Philadelphia Arena opening. Members of the union's Philly branch picketed the Shrine-sponsored show, marking the first time in several years that AGVA has resorted to such a weapon to get a minimum-basic agreement.

AGVA immediately set up a meeting with the Central Labor Council in Philly in an effort to get other unions to support AGVA's efforts.

Union has been after the Hamid-Morton Circus for some time. AGVA has also been seeking an agreement with George A. Hamid, part owner of the circus and head of the George A. Hamid & Son talent agency.

**AGVA's Stance.**  
Henry Dunn, AGVA's national administrative secretary, stated that picket lines will be set up wherever the Hamid-Morton circus opens until an agreement is reached. Even if the Philly strike is unsuccessful, Dunn declared that the indoor circus will ultimately have to sign because many of the Shrine Temples under whose auspices the show is being booked would try to avoid being "embarrassed" by labor difficulties.

Vic Connors, AGVA outdoor organization head, is currently in Philadelphia directing the strike.

Dunn also stated that he would ask the Artists Representatives' Assn., organization of talent agencies, to put Dave Solli and Leo Grund on the unfair list. Solli and Grund book cafes and theatres for the Hamid office.

## SOPH NO LIKE SWITCH PITCH; TO OPEN AT LQ

Sophie Tucker will open as per schedule Sunday (14) at the Latin Quarter, N. Y. Lou Walters, LQ operator, attempted to get Miss Tucker to switch to his other Broadway operation, the recently-opened Gilded Cage, but deal was dropped when Miss Tucker froze up on the proposal.

Indications are that Walters will seek top talent for the Gilded Cage for subsequent shows.

## Pearl's La Vie, N.Y.

Monte Proser will reopen La Vie En Rose, N. Y., Oct. 28, with Pearl Bailey headlining. Proser had been attempting to get Frank Sinatra for the first show, but Sinatra nixed the deal.

# Ice Show's Hot Water in Rio Accents Need for Better Contracts Abroad

By JEFFREY MITCHELL

Rio de Janeiro, Oct. 2. In a country where the popular use for ice is to put it into a highball, an Ice Show is bound to create public interest. There have been Ice Shows in Brazil before the Lamb & Yocum "Ice Parade" landed, and if the latter wasn't quite the success its predecessors were, it certainly got a lot more publicity than it bargained for.

The story of the "Ice Parade's" adventures stranded among the Carioca Joes, was almost forgotten until brought to life again recently through the medium of a letter written by one of the line girls to columnist Jack Lait, and subsequently published throughout the States in the latter's syndicated column.

Lait never thought, when he published Jane Widlund's letter, that it would have repercussions as far away as Brazil and cause cries of protest to echo through the halls of the American consulate in Rio. He reported, "Jane Widlund, of Brooklyn, was one of those American youngsters in the ice-skating troupe who were stranded in Rio de Janeiro, as reported here. She

was among the first to get back, and she writes to tell me 'Trouble started soon after we got to Rio. We were treated shabbily all the way. We couldn't get ice equipment through customs. We got no pay at all. We were threatened with beatings if we tried to leave. All the advance-sale money was stolen and our return tickets sold. Local hoodlums surrounded us with knives and clubs in plain sight, and the airport was watched to keep us from escaping. We got the brushoff at the U. S. Embassy—'

(Continued on page 52)

## Old Actors' Colony In Put-In-Bay, O., Recalls Past Glory

Put-In-Bay, O., Oct. 9. Age has taken its toll of the famed actors' colony which formerly flourished at Peach Point on the island of Put-In-Bay, once a world-famous summer resort.

The colony was started by Ross Lewis, brother of Sue Snyder, and her late husband Jack. The Snyders were on the Keith circuit more than 40 years ago, and for several years after she came to Put-In-Bay she played the piano at the Crescent Cafe, entertaining customers with a repertoire of 800 songs. Mrs. Snyder, now 73, gave up the piano recently and occupies a small cottage, named the Last Resort.

Billy Adams, 69, another of the colony, claims he was New York's first singing waiter, entertaining such celebrities as Diamond Jim Brady, "Gentleman Jim" Corbett and others at Shanley's Cabaret. He recalls working at the German Village with Sophie Tucker, and passing a big iron pan around for salary. He said he worked at the Bismarck Cafe in Cleveland when Adolphe Menjou was headwaiter. Adams formerly operated a taxi business at this resort, but gave it up several years ago because of ill health.

Jack Rougall, another form vaudeville entertainer, now 65, drives a cab here in the summer, and works in Sharon, Pa., during the winter. There used to be numerous stage couples in the colony here, including the Whitfields, the Irelands, John and Winney Henning, Carl and Gussie Nixon, Lew Murdock, and the Harry Bannisters. Latter went to Hollywood and married Ann Harding (ex-Mrs. Bannister).


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## U. S. Percenters Downbeat S. A. Talent Hunts Sans Security

U. S. talent agencies are wary of the increasing number of requests that have come in from South American countries for top names. Percenters say that no deals

will be finalized until money in dollars is deposited in U. S. banks in advance.

Requests for Yank names have been coming in heavily from Brazil, where it's expected that the ban against casino operation will be lifted in a few months. The casinos pre-war, had been heavy users of U. S. acts, and the area around Rio de Janeiro and Sao Paulo, where big casinos are located, had a roster of talent that represented top lists of the major agencies. Prices for acts were generally higher than those which prevailed in the U. S.

Lifting of the gambling ban and reopening of the casinos, it's been argued in Brazil, would help tourism in that country. President Vargas is reported considering revoking the action taken by his predecessor, former President Dutra.

However, the agencies point out that in most of South America there's a terrific dollar shortage, and thus it would be unwise to make commitments without advance payment.

Inquiries have also been coming in heavily from Argentina and Chile.

### 12 Beserk Elephants Cause 50G Cleve. Suit

Cleveland, Oct. 9. Twelve elephants add up to too much weight for one woman to hold, a Cleveland housewife complained in filing a \$50,000 damage suit for injuries, naming Ringling Bros.-Barnum & Bailey Circus, the local Al Sirat Grotto chapter and the City of Cleveland.

Injuries were incurred, Mrs. Geraldine Niles claimed, while dodging the allegedly unruly pachyderms on Feb. 14, 1950, during a performance of a circus jointly produced by the three defendants at Civic Auditorium.

Although Ringling Bros.' name was prominently mentioned in the suit, the circus was independently sponsored by the Al Sirat Grotto, fraternal organization, and produced by Orrin Davenport. Whether the elephant troupe was actually a piece of Ringling property or belonged to a private party was not specified in a brief filed by David Sindell, Cleveland lawyer.

### Toledo's R&H Night

Toledo, O., Oct. 9. "Rodgers & Hammerstein Night" has been booked for the Paramount, Toledo, for Thursday, Oct. 18. Program will feature a quartet of vocalists, a chorus of 14, and an orchestra conducted by Crane Calder.

Vocalists includes Leigh Allen, soprano; Earl Williams, tenor; Carol Jones, mezzo-soprano, and Andre Gaiety, baritone.

### Bing's New Mdse. Outfit

Sacramento, Oct. 9. Latest Bing Crosby enterprise is Bing's Things, a corporation organized to merchandise and distribute about 20 items.

Bing is president, Everett and Larry Crosby vicepres, Basil Grillo, secretary, and Larry Shea, general manager.

### Blackstone RKO'ing

Chicago, Oct. 9. Charles MacDonald, York, Pa., theatre owner, has taken over the management of Blackstone & Co. magic show and booked it into the RKO pic house circuit starting Oct. 24 in Denver. Show is set for Kansas City, Des Moines and Minneapolis.

Harry Greben set the RKO dates.

### 'Skating Vanities' Bows '51-'52 St. Paul Season

St. Paul, Oct. 9. St. Paul show season opened tonight (Tues.) with second annual appearance of Harold Steinman's "Skating Vanities." This year's sponsor is Knights of Columbus. Show runs through Sunday night 114, with weekend matinees on which advance sale is good. Pat Purcell is general rep.

Season's hockey opens Nov. 11 for two nights a week, and boxing begins a week later. Shrine Circus is skedded March 9-16, and "Ice-Capades" March 18-23.

### Saranac Lake

By Happy Benway  
Saranac Lake, N. Y., Oct. 9.

The annual fall term of appointments made by medical director George F. Wilson at the Variety Clubs hospital promotes the following patients to strength-building light jobs: Relief telephone operators—George Powers, Walter Romanik, Laura Sloan, Patricia Payne, Virginia Strum, downtown shoppers for infirmary gang—Walter Romanik, Renato Magni, Ruth Burke; trade papers and magazines—Bob Coffey, Lawrence Garber; mail delivery—Otto Hayman, Bob Coffey; special delivery and packages—Renato Magni. The appointments are equivalent to all-out exercise privileges.

Dr. Homer W. McCreary, house medic, has been appointed chairman of the Saranac Lake Study & Craft Guild's rehabilitation workshop department. This will benefit many of the hospital patients who are on the road to recovery and wish to take up occupational training.

Rose Handler planed to N. Y. after a bedside vacation with her daughter Shirley Handler (Marion Powers), while Angelo Rose and Charles Lampert motored in from Rochester for a bed side chat.

Ray Turner, vet announcer, has been added to the local WNRZ. On his daily "1450 Club" hour he hands out chatter that is a mental welcome for showbiz of this colony.

Former Variety Clubites who are doing well in the downtown colony via the rehabilitation routine are Harry Nason, Eddie Vogt, Helen O'Reilly, Joe Phillips, Bob Pasquale, Jos Bishop, Helen Grupp, and Joe DeNicolo.

Versy Strum in from Richmond, Va., to ogle his frau Virginia Strum (Neighborhood Theatres' staffer), whose progress is tops.

Mary Lou Weaver, former Warner Bros. staffer from Cleveland, definitely beat the rap after a three-year stint of hospitalization and surgery, and left for home to resume work.

Isabelle Rook, ex-Saranac and Philadelphia musician, reports from the Raybrook, N. Y., Sanatorium that her clinic reports are definitely all-favorable.

David and Hannah Romanik did a quickie to chat and ogle their son Walter (CBS) Romanik, who now awaits his final all-clear papers in an ace comeback.

Attending the birthday banquet tendered Audrey Lumpkin at Don's Melody Lounge were Jean Ellis, Henrietta Allan, Virginia Strum, Shirley Handler, Walter Romanik, and Charlie Aldebo; also nurse Marion Gjersvik.

Write to those who are ill.

### Ottawa Fair Mulls 'Cleanup' of Midway

Ottawa, Oct. 2. The Central Canada Exhibition Assn. here is mulling suggestions from the city council that Ottawa service clubs handle games on the 1952 CCE midway instead of the usual concessionaires. Council made suggestions after local pressure groups built a campaign to "clean up" the midway, charging gimmicked games and too blue girl shows.

Frank Bergen's "World of Mirth" shows, which has been playing CCE regularly for more than 20 years, is still not pacted for the 1952 exhibition despite two trade statements elsewhere that a contract had been signed. Bergen, grandstand booker George Hamid and Herbert McElroy, CCE g.m., plan late November sessions on 1952 contracts.

### Chakeras to Exit Pitt Spot for Airport Deal

Pittsburgh, Oct. 9. Andy Chakeras, Pitt pitery owner who has operated the 1,100-seat Vogue Terrace theatre-restaurant for the last four years, has just been awarded the million-dollar concession for hotel and restaurant facilities at new Greater Pittsburgh Airport. Field will open around the middle of January.

The concession will include operation of a 62-room hotel, a cafeteria, coffee shop, tavern, two snack bars, dining room, cocktail lounge, service bar, three banquet rooms and a roof garden seating 2,000.

Food and drink privileges are going to Chakeras on a 10-year lease, requiring him to pay \$20,000 annually for the rental of equipment and 10% of his gross business.

With the airport deal in his pocket, Chakeras will relinquish the Vogue Terrace when his present lease runs out next spring.

### Vaude, Cafe Dates

#### Hollywood

Irwin Parnes inked Carl Sandburg for a folk-singing appearance at Sartu Theatre here, Nov. 11. . . . Dick Haymes launching a concert tour Sunday 114 at Iowa State College. . . . Peggy Ryan & Ray McDonald set for return date at Ciro's, starting Nov. 23. . . . Dennis Day opens fortnight at Last Frontier, Las Vegas, Dec. 28. . . . Manager Frank Cooper is prepping a theatre and hotel tour for Harry Babbitt for next summer, when singer takes a breather from his radio and TV chores. . . . Marjorie Garretson, current at Biltmore Bowl, set for indef stint at "Bimbo's 365 Club" in Frisco, starting Nov. 5.

#### Dallas

Reta Ray and Jackie Bartell open Oct. 16 at Abe's Colony Club. . . . Eddie Peabody in for a week at Mural Room of the Baker Hotel, Monday (8), replacing Polly Bergen. Liberate will follow on the 17th. The Hal Pruden orch stays until Nov. 10. . . . Dink Freeman will direct a revue-type show for the local Temple Emanu-El Sisterhood, using latter's talent. He's writing the skits.

Fred Lowrey and Catherine Toomay are pacted for the Empire Room of the Rice Hotel, Houston. The Bob Cross orch will provide dansapation.

### AXED ARA MEMBERS IN CHI GET OKAY

Chicago, Oct. 9. Five members of Artists' Representatives Assn., suspended two weeks ago for non-payment of dues, have been restored to good standing. They are Lyman Goss, Jr., Joe Riley, William Canham and Ben Young, all from Chicago; and Johnny Coon, Kansas City, Mo.

Reinstated members are once more in line for permits from American Guild of Variety Artists, which had earlier informed ARA it would not grant franchises to any axed reps.

ARA board of governors' election for the Chi territory is set for Oct. 29.

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Worth inspection for TV, etc.

Trav.

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## Inside Stuff—Vaudeville

The Jewish Day, in a recent issue, printed a strongly worded editorial condemning "Bagels and Yox," currently at the Holiday Theatre, N. Y. The editorial called it "scandalously insulting vaudeville effort . . . much worse than anything ever shown on Second Ave." It referred to the theatre as a "dirty market place where dirt is continuously shoveled and thrown at anything that has the slightest sign of Jewish culture and tradition."

On the subject of the performers, editorial stated, "These arrogant, boorish specimens must be swept away with an iron broom."

At the Festival for Stars last week (3), at Albany, for the benefit of the Monastery of the Immaculate Conception at the State Armory here, Phil Regan drew the top applause when he reminded the audience, "90% of the talent appearing here gratis tonight is non-Catholic." Show was emceed by Harry Hershfield and included Ted Mack, Joey Adams, George Kaye, Horace McMahon, Eddie Condon Quintet, Annamary Dickey, June Lockhart, Al Kelly, Kenny Sharpe, Paul Duke, Helene & Howard, and six of Mack's Original Amateur Hour acts—Woodside Sisters, Ray Austin, Bobby Zittola, Danny Drayton, the Van Clee and Wee Willie Smith.

Gross, believed to be the highest hit for such an affair locally, assures continuation of the show as an annual event. Sidney Fields of the N. Y. Mirror arranged the benefit.

### Fair, Grid Skeds Tax

**Dallas Area Hotels**  
Dallas, Oct. 9.

The State Fair of Texas opened on Saturday (6) with an estimated 200,000 jamming the grounds.

There wasn't a hotel room available for many miles around the city. Thousands had made their reservations in advance to secure themselves not only for the opening of the fair but the Southern Methodist-Missouri football game at the Cotton Bowl Saturday night.

### AMBASSADOR, AC, SOLD TO DUO FOR \$3,500,000

Atlantic City, Oct. 9.

Sale of Hotel Ambassador for about \$3,500,000 to Edward Margolin and Harry Katz, w.k. in this city and Florida hotel circles, was announced here last week (3).

The 15-story, 700-room structure is located in the lower part of the resort, facing the ocean.

Margolin is former owner-operator of the Chelsea Hotel directly across the street, while Katz owns and runs the St. Charles Hotel here and the Fleetwood Hotel in Miami Beach.

Henry B. Williams who came from New York's Waldorf-Astoria in May to manage the Ambassador, will remain in that capacity.

The new owners plan to increase entertainment activities with weekly motion pictures, dinner music and concerts during part of the off-season.

### Nonsegregation Works OK at N.C. Carny Show

Greensboro, N. C., Oct. 9.

Nonsegregated crowds mingled peacefully in exhibit buildings and inside carnival shows at the Greensboro Fair Oct. 1-6.

Despite unusually large number of Negro people attending, often more than half of the crowd, no disturbances were reported by city police on duty.

Furthermore, whites and Negroes rubbed elbows happily, according to show operators and spectators at fair. "Both groups seemed much more bent on having good time than indulging in racial snobbery," one observer said.

### M-G OK's Walters To Stage Garland

Hollywood, Oct. 9.

Charles Walters plans to N. Y. tonight (Tues.) to stage Judy Garland's bow at the Broadway Palace on Oct. 16.

He got the okay from Metro, where he is contracted.

### Billy Williams' Niteries

Billy Williams Quartet, appearing on the Caesar-Coca "Show of Shows" on NBC-TV, have been given a two-week leave to play a pair of niteries dates.

They're set for the Blue Mirror, Newark, Nov. 19, and follow with the Town Casino, Buffalo, Nov. 26.

### Pawtucket, R. I., Vaude

Center Theatre, Pawtucket, R. I., will reopen Saturday (13) for two days of vaude weekly. Initial bill will include Jordan & Parvis, Tommy Hanlon, Gillette & Richards and Jack Maynard.

A. & B. Dow office is booking out of New York.

### Chi 'Shooting' Extended

Chicago, Oct. 9.

"Shooting High" revue, which opened at the Palmer House's Empire Room two weeks ago for a four-week stand, is now set in the room until at least Dec. 12.

Merriell Abbott, entertainment director for Hilton Hotels, picked up the eight-week option, and it looks like the show will stay through the holidays.

### N. Y. AGENTS TO VOTE FOR BOARD NOV. 12

Artists' Representatives Assn., N. Y., made up of talent agencies, will hold elections for its board of governors at the Hotel Victoria Nov. 12. Nominations committee has selected the following to represent full members: Hattie Althoff, Milton Berger, Jack Davies, Eddie Elkort, Dave Fox, Joseph T. Gale (Gale Agency), Joe Glaser (Associated Booking Corp.), Jack Kalchheim, William Kent, Ben Kuchuk, Harry W. Lawrence, Nat Lefkowitz (William Morris), Morris Schrier (Music Corp. of America), Art Weems (General Artists Corp.) and Charles V. Yates.

Nominated to represent associate members are Howard Hausman (Morris), Milton Krasny (GAC) and Harry Romm (MCA).

The newly elected board will meet thereafter to select officers of the group. Latter will be from the ranks of the board.

## Havana 3-Way Cafe-Theatre-TV Pool Set Up As Act Flow, Coin-Cut Device

A three-way talent parlay designed to reduce costs of importing acts and maintain a steady supply for participants in the pool is being worked out among the Montmartre nitery, Havana; Warner Theatre and tele station CMQ in the same town.

Mario Agüero Medrano, operator

### CANTON, O., HAS AUD. AFTER 11-YEAR GAP

Canton, O., Oct. 9.

Opening of the new million dollar City Auditorium last week (2) ended a period of 11 years during which this city had no facilities for live attractions. The former city auditorium, at one time the fourth largest in the country, was condemned as a fire hazard in May, 1904, appeared at the teeoff ceremony was narrowly averted during a spring music festival.

New Auditorium has a 90-foot stage, one of the largest in this part of the state, 4,000 permanent seats, and no posts or pillars to interfere with the view. The Thayer Band, which played for the opening of the old Auditorium in 1904, appeared at the teeoff ceremonies.

of the Montmartre, is now in New York lining up shows for his spot. Individual acts will be bought by the video station and theatre. Acts, during a run at the cafe, will be afforded a chance to pick up some extra coin through the tripling of activities, and it will be easier to import high-price acts because transportation expenses will be shared on talent that will work the various media.

Agüero declared that the arrangement being worked on wouldn't impede the boxoffice of the nitery inasmuch as neither the video station nor the theatre will get the complete Montmartre show. In this way the acts that appear in the other pots will trailerize his cafe.

So far, Agüero has signed the Kanazawa Trio, Gloria Gilbert, Stan Kramer, Belo Kremo, Landre & Verna, Lona Rita, Szonys, and the Chevaliers de Espana, a Spanish orch. Other acts are still to be set.

According to Agüero, Sans Souci and Tropicana will be the other major clubs certain to operate. A deal is on to have an American syndicate take over operation of the Casino Nacional.

Ted Lewis set for the Schroeder Hotel, Milwaukee, Nov. 6

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# Ice Show's Hot Water

Continued from page 49

are advised to get jobs and stay in Rio. Rio is no place for a decent girl—we were annoyed and humiliated by moshers and would-be slave-drivers.... we complained. At the police told us to stay off the street. It's great to be an American—but not in Brazil!" There are over 4,000 Americans in Rio, more than double that number in the rest of Brazil. There are still seven of the original 40 skaters that came here with Yocum & Yocum. They are here because they like it and are planning to set up their own Ice Show.

The seven are Lou Folds, Arthur Nelles, Bob Tobin, Nona and Lynn McCarthy, Mercedes Prue, Julie Jacks.

Miss Widlund left the show soon after it opened in Rio, and reportedly is no authority on what took place. The remaining members of the troupe here, the American Consul, the secretary of the American Society in Rio, the Brazilian producer and others state that the troubles experienced by the ill-fated ice troupe were caused by bad management.

## Ignore AGVA Advice

At the outset, when the cast was contracted in the States, they were told that there would be three or four weeks' rehearsals in Rio during which time they would receive no pay. The cast agreed, and knew, before they left New York, that their contract was useless, that no bond had been posted guaranteeing salaries or return tickets. They were advised by the American Guild of Variety Artists to insist upon a better contract before embarking for Rio. But they came despite this advice. The troupe arrived here on Jan. 6, but the show didn't open until nine weeks later, March 16. The show ran until May 18, closed, opened again a week later, and ran for another four days. Many of the cast, fed up with sitting around, packed up and left for home soon after the show got started. In the meantime, Yocum had been borrowing heavily from the Brazilian promoter, Cesar Chaves. Chaves got his money back by taking it out of the first week's b.o. In addition to borrowing money, Yocum informed Chaves that the cast needed more costumes. Chaves promptly ordered these, and paid for them. With members of the cast quitting every week and the show due to fold any time, Chaves tried to get the cast to quit Yocum: "or get no pay," ultimatum the Brazilian promoter offered. The skaters, however dissatisfied they were, decided to stick by their American producer—"because he was an

American." The result was that a new agreement was drawn up relieving Chaves of any further financial responsibility, with Chaves getting a percentage of the b.o.

The airport was not watched, as Miss Widlund says, but both Yocum and Chaves requested the airport people to inform them if any of the cast booked passages. This was done so that they could keep track of who was staying and who was quitting and to give them some idea how many skaters they could expect to appear for the evening's show. Only one, out of the entire cast actually gave two weeks' notice before quitting. She was Nadine Jackson.

## Sneakouts

When the show folded in Rio, Chaves, to protect his interests in the costumes that he had paid for, gave orders that the skaters were not allowed to leave the rink with any equipment. Some of the kids thought it would be smart to try and beat the cops watching the place and sneak out with their skates. A couple of them did, and were chased and brought back. They were told, when they argued that the skates were their own personal property, that the matter would be cleared up the next day, which it was. Owners of the new downtown San Francisco Hotel, where the skaters were staying, got wind of the fact that the show was moving to Belo Horizonte and attached the ice-making equipment until their bill was paid. Chaves once again paid out to save the situation—\$7,000 worth.

With what remained of the troupe, in all 26 skaters, Lamb & Yocum moved north to Belo Horizonte and opened there, charging \$6 admission. This resulted in very poor houses. After playing a week, Rubie Yocum & Gladys Lamb, husband and wife, allegedly took the week's b.o. and planned to Rio, stating that they had to attend court where Yocum was a defendant in a labor suit brought by Eileen Graft, whom he fired in Rio and who was suing him for back salary. When The Yocums arrived in Rio they contacted Howard Garner, a travel agent for Avipam, to get him to rush plane tickets for Buenos Aires and arrange exit visas. Garner says that they told him they were in a hurry because they had to go to N.A. to hire more skaters to replace those that had quit, and that they had to be back in Rio in two days to attend a labor court case. When Yocum was in B.A. he wired his son-in-law, Bob Duffy, who was also a skater with the "Ice Parade," for more money as he (Yocum) was sick and under a doctor's care. It is believed that the Yocums are now back in the States.

## Scale Reduced

After the Yocums left, Eddie Dalton became company manager to keep the show together. Ticket prices were dropped to \$1.50, \$2 and \$2.50 and the show began selling out every night. Chaves reappeared on the scene to collect his cut from the b.o., and a new argument over money sprang up between Lou Folds, representing the skaters, and Chaves. Latter's percentage was considered too much by the skaters and they refused to go on with the show unless the Brazilian agreed to take less. With a full house howling for action and threatening, Chaves gave way. The show continued and could have held over, but the contract for Belo Horizonte expired and so did the "Ice Parade." The troupe returned to Rio and some found themselves without money for various reasons, mostly personal. Those that found themselves destitute appealed to the American Embassy and the consulate did everything possible to help them out of their troubles. One skater, who said that he was representing some others, telephoned the U. S. Consulate while sitting in a bar and demanded that "someone come over and take care of us." Another who was given free transportation home missed the boat. When asked why, he replied, his "clean shirt hadn't come back from the laundry yet."

Julie Jacks was taken in by a Brazilian family and given board and lodging. A British doctor here, James Kerr, gave Lynn McCarthy free treatment for an infected leg, incurred while skating. Others received free dental treatment from the same doctor's brother, Kenneth Kerr.

After the bulk of the show had been shipped back to the States, the remaining seven decided they would like to stay and try and make a small, permanent ice show of their own. So far they haven't been successful, but they have quite a few people interested in the idea.

# Miami Hotels

Continued from page 49

as the star singles. They all clicked there last season.

Saxony Hotel is returning Miguelito Valdes and his orch in December. With him there'll be the middle-budget type of performer. Nautilus Hotel will be in the same class. Idea there is two shows nightly, with food policy for dinner to accommodate hotel guests. Room played Mary Small, Henny Youngman, Archie Robbins, among others, and will book same grade.

## Schine Chain Lure

Rest of the hotel spots still are mulling policy. Roney-Plaza may play acts in better salary classification with Schine Hotels' chain route offered as attraction. Shore Club Hotel, which was going to enter the competitish, in lieu of club date idea adhered to in recent winters, has leased out the cafe to Lou Gold. Latter will stick to the three-a-week act change policy, as will others of the hotels along the oceanfront which cater to guests and some outsiders with pacting for one-nighters from talent which have played the area.

Thus, it is obvious that the hoteliers have decided against getting themselves into a bracket that will affect their overall operation, resulting in too big a loss, even though, as some of them claim, "It's good will and free advertising for the hotel." If Pollack had remained with the Casablanca, there might have been a continuance of the "suicidal" bidding which he forced on his rivals along the beachfront via bookings last year of Joe E. Lewis, Patti Page and Frank Sinatra when he ran the Club Morocco in his recently sold hotel.

## Goldman's Namery

Jack Goldman is the second entry in the all-out salary offer field this year. Where formerly he set a 10-week season featuring the Vagabonds, Jackie Miles (and/or Jan Murray, Gene Baylos), plus Rose Marie, he is now set/or is bidding for such top liners as Spike Jones, Gracie Barrie, the Billy Gray Bandbox Revue, Frankie Laine, Patti Page and possibly Lena Horne, the Ritz Bros., and Peter Lind Hayes & Mary Healy. Copa City, always the giant of the industry in this sector, has set Joe E. Lewis, Josephine Baker, Jimmy Durante, Sophie Tucker, Billy Daniels. On the bid list is Judy Garland, Tony Martin, among others. Owners Murray Weinger and Ned Schuyler are currently in Manhattan working on the seasonal setup which begins a few days before Xmas.

## Beachcomber Burley

Beachcomber across the street will again feature a glorified burlesque setup, this time under the aegis of "Kokie" Kolker, veteran op of stripperies around this area, and Jack Lynch, the Philadelphia boniface. Understood there's plenty of steel dough behind them. The Vagabonds Club, owned by the act, and a few streets down from the Clover Club, will adhere to featuring the quartet, plus such comedy acts as Condos & Brandow, Buddy Lester and the better thrushes around.

Mother Kelly's is returning to the new face and/or still-to-be-discovered types that made the club a hot spot several years ago when Gene Baylos (after a resounding flop at the Clover) and Julie Wilson clicked it into a late must for the cafe goers.

Kitty Davis' is closed and looks to remain that way. She's remarried and is now living on the Coast. Lessee last winter, Sam Singer, of Atlantic City, dropped out after heavy losses.

## Profit Via 'Following'

Based on last year's results, Five O'Clock Club, with Martha Raye coming back in November (Three Suns current); the Park Avenue, with Charlie Farrell back for his ninth year, and Bill Jordan's Bar of Music will wind up again on the profit side, thanks to the following they've all built in steady runs at each spot.

Last and most potent entry is return of Lou Walters to the faded Latin Quarter on Palm Island. His lavish productions in the huge place are well remembered, and with Pupi Campo and his orch a (a draw hereabouts) plus the many who remember the place and the new patrons who've been reading the publicity agent Walters' many activities in New York. It looks like there'll be quite a bite into the others along the circuit. As for chance casinos going, that will remain a dim memory.



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## Waldorf-Astoria, N. Y. (EMPIRE ROOM)

Peter Lind Hayes & Mary Healy, Mata & Hari, Emil Coleman and Mischa Borr orcha; \$1, \$2, \$2.50 cover

The new Empire Room of the Hotel Waldorf-Astoria, which unveiled last week after a refurbishing, radiates considerably more warmth than and as much formality as the Wedgwood Room. Latter was the name for more than a decade. It's the second time that this important entertainment centre has been called the Empire Room.

Replacing the classic blue and white of the Wedgwood Room are rich gold and black. The formal French atmosphere is in keeping with the room's class and provides excellent decor for the acts.

The new room has tied off with a big winner. Peter Lind Hayes & Mary Healy and Mata & Hari are both sock turns with enough heady matter to please the carnivore trade.

Hayes and Miss Healy do as well as any comedy-song act can do in this room. Their obvious charm and talents are order-built for this hospice. Their material is first-grade, with their waxes and oldies reuniting. Their satires of "Call Me Merman," featuring Ethel Merman, "The Thing and I," are superior and merit the rating given by the assemblage.

Since its last appearance here the act has undergone a transformation. After Hayes' discharge from the Army, Miss Healy did little more than play the role of a beautiful bystander. At their last Waldorf date, it was evident that Miss Healy's value to the act had risen. She was given more to do and there was more integration.

With this stand, Miss Healy is an equal partner, at the very least. There are times when she dominates because the routines are slanted in her direction; she's capable enough to assume the burden. There is now less reliance on Hayes' sock specialties and the turn, as it now unfolds, is virtually a comedy-song routine. But make no mistake with these performers it's one of the best in the business.

However, there's been some sacrifice to achieve this transformation. There are a couple of classic items that have been dropped. Particularly missed is his "Punchy Callahan" delineation, which gave Hayes a chance to show his comedic virtuosity. Its elimination is in a great way responsible for the equal footing of both members. But even without "Punchy" the act is strong enough to be one of the best comedy turns tailored for the hotel circuit.

Mata & Hari, whose dance satires have been prominent on NBC's "Show of Shows," are similarly ideal for this spot. Their lampoons are broad enough to reach the room's outposts and their highly developed routines are both literate and funny.

Sole drawback to their turn is that some of their subtleties are for ring-riders almost exclusively. It takes a while for the laughter to seep to the back part of the room, but once it's reached the chuckles are sustained.

They do two numbers at the midnight display—the Hindu Fakir and the orchestra conception. Both are ho-ho. To permit costume changes, Mata & Hari have brought in a pair of boy dancers to work during their intermission. These lads are competent dancers and their foot-foot ballet stuff makes a good impression.

The Empire room has Mata & Hari for both the dinner and supper shows. Hayes & Miss Healy work the late session only.

The Emil Coleman and Mischa Borr bands are at their familiar places on the podium. Both do the kind of jobs expected by the patrons of this hotel. *Jose.*

## Savoy Hotel, London

London, Oct. 5.

Bela Kremo, Daro & Corda, Bob Brown, Carroll Gibbons' Orch, Roberto Inglez Rhumba Band; \$3.50 minimum

Three acts in the current Savoy bill are all of visual appeal, but sufficiently varied to provide contrasting entertainment. Program indicates that this premier hotel is making no competitive bid in the cabaret field, and is content to provide a standard show without big-name attractions.

Although the aggregation provides balance, the staging is completely devoid of any degree of showmanship. All the artists come on without even a formal introduction, and only the table-cards give the clue to the performers. A preliminary buildup by an emcee would add life.

Opener is Bela Kremo, a slick European juggler whose props vary from three top-hats to cigar

boxes and a bowler (derby). Artist has an engaging personality, is a hard and fast worker and earns strong applause.

Centre spot is filled by Daro & Corda; acrobatic terpsers with a good comedy routine. Act breaks away from most of the conventions to strike a welcome note of originality. Femme of the team displays perfect body control and is quite adept at the strong-arm stuff when swinging her partner at shoulder level.

Closer is Bob Bromley, currently manipulating his puppets in "Latin Quarter." His opera singer, tap dancer and pianist are already London faves and register with the audience.

Hotel was doing near capacity at show caught. Recent relaxation of the compulsory dress rule makes the Savoy Restaurant a more convenient rendezvous, and the name value of Carroll Gibbons' band is a strong attraction. The music for rhythm dancing is by the Roberto Inglez Rhumba band. *Myro.*

## Hotel Radisson, Mpls. (FLAME ROOM)

Minneapolis, Oct. 6.

Rosalind Courtright, Carl Sands' Orch (1); no cover or minimum

A strikingly gowned Rosalind Courtright is racking up her third engagement in this toney room. Combining a keen sense of humor and a flair for comedy and drama with a neat set of pipes and a marked ability to sell, she comes through with alluring entertainment while beguiling the eyes and ears and tickling the risibilities. Pulchritude, acting, vocal gifts and top-drawer songs spell customer conquest.

Miss Courtright's routing is surefire. Each of her songs has that general appeal which makes it listenable for all musical tastes. When occasion demands, there are neatly expressed prefatory remarks.

"Shall We Dance?" from "The King and I," establishes the musical mood well. Dramatic fervor and intensity of feeling are in evidence during "Granada," sung partly in Spanish. "Adelaide's Lament," from "Guys and Dolls," brings out the performer's comedic talents. The vocal tale of a Scotch lassie who encounters difficulties trying to snare a husband is amusing. But it remains for "My Career," a vocal answer to the question of why and how she embraced her present profession, to give her varied talents the fullest rein. During its unfolding she has occasion to offer socko impressions of a small child reciting and piano practicing, and of Ethel Merman and a French chanteuse. It calls for plenty of palm-pounding.

All that is lacking to emphasize the very apparent class is the embellishment of special lighting and other showmanship tricks that help create an atmosphere of importance for a performer and her offering.

Carl Sands, a first-rate pianist and conductor, and his orch continue to make a very favorable impression. Room well populated at supper show caught. *Rees.*

## Gatineau Club, Ottawa

Ottawa, Oct. 6.

Carmen Cavallaro, with Jerry Vaughn, Al Perry, Conner Models (5), Kenny Campbell Orch (1); admission 75c, Sat. \$1.

Top names have paid off for Joe Saxe's Aylmer Road nitery, and Carmen Cavallaro is no exception. The suave pianist packed the big Gatineau Club every night for the week and drew a lineup Saturday (6) at the door.

He was off to a weak start with his theme and a slow, atmospheric "Le Vie en Rose" during which the noisy Saturday night crowd talked and laughed among themselves. Cavallaro swiftly got them in his palms, however, with a magnificent boogie session, a timely "Canadian Capers" and a fast-paced samba "Voodoo Moon," followed by a sock request session that included "Till the End of Time," "Sunrise Serenade," "Too Young" and "Malaguena."

His guitarist-director, Jerry Vaughn, kept Kenny Campbell's house band supporting the pianist subtly, with drummer Eddie Ackland a standout in the backing.

Al Perry, working as m.c., kept his comedy paced to the crowd and concentrated on a pair of newlyweds in the club to build his gabbing, which leaned a little too heavily on blue Perry's okay pipes got too little to do, singer-comic using them only on "April Showers" and a Pinza imitation from the "South Pacific" score.

Conner Models were on twice with a routine high-hat number and a colorfully costumed feather-and-fan dance to "Over the Rainbow." *Gorm.*

## Riviera, Ft. Lee, N. J.

Dick Haymes, Tippy & Cobina, Cy Reeves, Donn Arden line (12), with Sherry Stevens, Art Johnson; Walter Nye Orch (12), Pupi Campo Orch (10); \$3.50-\$5 minimums

Bill Miller's Riviera, the plush Ft. Lee, N. J., spot atop the Palisades, probably hit its top gross of the season over the recent three-week stand of Lena Horne. Naturally, there'd be an ease-up in trade with her departure, almost regardless of the star content of the succeeding bill.

It fell to Dick Haymes' lot to succeed Miss Horne Thursday (4) for an eight-day stay. Rush of customers has slackened perceptibly, but despite the baritone warbler's inactivity in films of late and absence of a disk click in months, he still has a following on the basis of the warm reception from table-sitters.

It's a portlier Haymes that faces the mike now. In contrast to the lanky lad who once wowed the bobby-soxers as a vocalist with such bands as Harry James' and Tommy Dorsey's, but although a bit more corpulent, he retains an ingratiating approach and a solid delivery, especially on a ballad.

After nicely selling "Feel a Song Coming On" and "Too Young," the mellowed Haymes dips into "Imagination" and "September Song," among others. He scores handsily with "Old Man River" but, oddly enough, his handling of "Can't Give You Anything But Love, Baby," is rather lifeless and lacks the expression the tune calls for.

However, there's no doubt of where Haymes stands with the customers. After calling for audience requests, he suggests from the podium: "C'mon up here and dance, and we'll have a hell of a time." Warbler then joins Walter Nye's band to vocal the requests and toss in a couple of contemporaries for a neat bit of showmanship.

Rest of the layout is of a calibre that indicates the room's seasonal closing is fast approaching. It's set for Oct. 21, Tippy & Cobina, a pair of monkeys, cleverly engage in a banana eating contest, play bongos in accompaniment to a rhumbatune, and make with the music on sundry other instruments. One of the monks is particularly good in organ soloing "People Will Say We're in Love." It's a cute turn, but a bit too juvenile a booking for a cafe of this type.

Comic Cy Reeves builds slowly with his gags and stories. He warms up after a slow start with an amusing novelty, "I'd Love to Be a Trumpet in Phil Spitalny's Band," and nets salvos with a couple of Stephen Foster parodies. Reeves has a friendly style and a good sense of timing. What he needs is better material.

A sock eye-ful, per usual, is the Donn Arden line. They open the bill with a mambo and return later for some sprightly stepping to the production warbling of Art Johnson and Sherry Stevens. Walter Nye's band backs the show competently and provides okay dansapation. Pupi Campo handles the Latunes. *Glib.*

## Mount Royal, Montreal (NORMANDIE ROOM)

Montreal, Oct. 6.

Robert Maxwell, Betty Jane Watson & Jerry Austen, Max Chamitov Orch (1), with Norma Hutton; Hal White Trio; \$1.50 cover Sats, and holidays

Following two-week capacity with Carmen Cavallaro, the management of the Normandie takes a breather from the spurge and returns to the two-act formula developed over the summer months.

Current layout offers swing harpist Robert Maxwell playing his first Montreal stint, and a return of Betty Jane Watson & Jerry Austen, who appeared in this room about six months ago. The novelty of a harpist on a cafe floor (plus his obvious talent) makes this one of the better acts to show in several seasons. The Normandie's clientele (inclined to the middle-aged side) is Maxwell's meat. He draws salvos for a collection that runs the gamut from "Claire de Lune" to his impress of Ray Bolger dancing "Tea for Two."

Unusual lighting effects, which Maxwell controls by a series of foot switches, are used to build such tunes as "Smoke Gets in Your Eyes" and also to break the general routining which, with any instrument as cumbersome as a harp, is bound to become static. Guy had to beg off on night caught after seven solid numbers.

The addition of Betty Jane Watson & Jerry Austen to this show does much to enhance overall quality. This pert young team score as heavily this time as in their first try. As usual, Austen opens alone, and midway through first song is joined by partner (and wife). After

some patter of questionable value, they team up for a medley that rates plaudits. Following with a group from "Guys and Dolls," duo swing into a number from "Carmen Jones," do a lullaby that manages to get above the yokum level, and wind with songs from "Oklahoma!" Latter is a natural and obvious clincher.

The appearance of Watson & Austen, incidentally, brings to five the number of "Oklahoma!" grads currently playing in town. (The others are Ruth Clayton, at the Ritz and Primrose & Atkins (New Acts), at Ruby Foo's.)

The Chamitov orch cuts a fine show and backs both the artists and the customer terping sessions with ease. Norma Hutton emcees revue and does vocals with Chamitov. Hal White Trio takes interlude spots. *Newst.*

## Latin Quarter, Boston

Boston, Oct. 6.

Louis Armstrong Orch (6), with Velma Middleton; Joe Frisco, Stuart Morgan Dancers (4), Celia Cabot, Arden Fletcher Dancers (8), with Martin Kent; Daze Lester Orch (10), Zarde Bros. Orch (5); cover \$1.50; minimum \$3.50, Fri-Sat., \$4.50.

Current layout at L. Q. packs plenty of variety, its only fault opening night being the overall length, 95 minutes — too long for sock results. Headlined by Louis Armstrong and his name group, which includes "Father" Hines, Barney Bigard, Cory Cole, Russ Phillips, Dale Jones and the irrepressible thrush, Velma Middleton, the crew gave out with 45 minutes of jazz in the Armstrong manner. Each of the sidemen get a solo opportunity. However, most solid reaction resulted from teaming of "Satchmo" and Miss Middleton in a couple of vocal duets complete with hoke and mugging.

At show caught, Impression was that more clowning by the pair plus the scissoring of several musical members would be advisable in order to grab strongest results in nitery stints for Armstrong is undoubtedly one of the greatest showmen in the jazz music field, as well as one of its greatest exponents, and Miss Middleton is a nifty foil for his zanyism.

Supporting lineup spots the stuttering comic, Joe Frisco, in a yokful stint during which he announces, "I'm not going to bore you with marvelous material," and proceeds to grab solid laughs. His portrayal of a flustered racing fan loaded with an armful of newspapers to figure handicapping, scored strongly. Winds with his much copied trademark, the Frisco dance, for heavy mits.

The Stuart Morgan Dancers, three boys and a pint-sized gal, dish out a neat stint of adagio routines, with femme getting tossed with complete abandon. Group makes nifty appearance and split timing of tricks grab sock reaction from diners.

Other act spotted is the opener, comedy vocalist Celia Cabot, a newcomer hereabouts, whose material, on the raucous side, garners fair returns. Gal vocalizes "I Want a Primitive Man" and "Maharaja of Magadore" with plenty of action and stridency. *Elie.*

## Birdland, N. Y.

Dizze Gillespie Band (5) with Joe Carroll; Tito Puente Orch (10); \$2.50 minimum.

Birdland continues as one of the town's top jazz spots with this exciting blending of the Gillespie-styled bop music and Tito Puente's progressive Latino rhythms. It's a sock layout all the way.

Dizze Gillespie, who is practically a Birdland regular, whips across a flock of numbers which have become faves here. Tunes remain fresh and retain original drive through his expert musicianship. He works on the podium with ease and his informal manner projects solidly. Each number gets an important lift via Gillespie's comic shadings. The crew, comprised of three rhythm, one reed and with the maestro on trumpet, dishes out each number with zest. Vocalist Joe Carroll gets across some bobsat numbers for hefty and reaction. His rendition of "How High the Moon" is particularly good.

Tito Puente's orch, making its altery debut here, shapes as a standout attraction. Orch, which previously played such dance emporiums as Palladium, N. Y., displays plenty of stage savvy and belts out numbers which make for torrid listening. Comprised of six rhythm and four brass, the crew delivers its mambo rhythms with top musical quality. Puente, a good-looking youngster, handles the timbales with drive. Vincente Valdes takes care of the vocal assignments nicely. Orch's a good bet for similar jazz spots. *Groo.*

## Sugar Hill, N. Y.

Harry Steinman presentation of Larry Steele's "Smart Affairs of 1952," with Steele, Four Tunes, Butterbeans & Susie, Marian Bruce, Fontaine Bros. (2), Derby Wilson, Four Congaroes, Rose Hardaway, Flick Montgomery & Line (12), Conrad Pringle, Jimmy Tyler Orch, La Playa Sextet. Music, Steele; \$2.50 minimum.

Harry Steinman, who last season operated the Latin Casino, Philadelphia, has come up to try for the jackpot on Broadway with his takeover of Sugar Hill, which last season operated as the China Doll and prior to that had a checkered history as La Conga, London Club, etc.

Debut of Sugar Hill marks the return of all-Negro shows to the stem. This policy also has had a varied history on the Street. Other spots that have tried it include the old Cotton Club, now the Latin Quarter; Zanzibar, now the Gilded Cage; the Ebony, and others.

Of course, operation of a Broadway sepiu policy showcase is a major gamble at any time, but it seems that these times are particularly fortuitous for sustained tenancy of a spot of this kind. Steinman has brought in Larry Steele's "Smart Affairs of 1952," which had successful runs in Miami Beach and Atlantic City. It's a well-integrated show, albeit nearly twice as long as Broadway tastes are accustomed to. There's a lot of talent and a tremendous amount of movement to give the pop-priced trade their money's worth. Some judicious pruning is called for. It's certain that once the cuts are made, the show will be in the best Cotton Club tradition that seem to be the pattern for all the Harlemese cafe displays that have hit the Stem.

Steele has gathered together a show that can run two hours, and on the preem night it stretched nearly that long. Steele, although he has shown versatility in dance and song on previous occasions, has restricted himself to a comparatively obscure role as emcee, and some production singing. He performs these chores nicely.

Unfortunately, the level of talent is such that there are no standouts, except a few flashes in individual sequences. This was the case in the Congaroes, who perhaps come closest to being personal tops in the show, but this was due more to the fortunate spotting than inherent routines. These Harlemese jitterbugs show a fast line of terping to net a hot mitting.

Another top spot is by Butterbeans & Susie, a vet turn that has been a fave at the Apollo, N. Y., for many years. This comedy twosome were able to get more than the median applause despite the fact that they came at the tailend of the display when the audience was wondering when it would all end. They are a funny pair and deserve a Broadway cafe spotting after all these years.

Vet acts also include Derby Wilson, a competent tapster, who does well in his terp imitations, particularly a Bill Robinson. However, his excursions into spoken comedy do not come off as well. Granted that the voicings are necessary for him to catch his breath, the time consumed in storytelling is overlong.

A sensitive singer is Marian Bruce, who has appeared at Le Ruban Bleu. She's a chirper of class and charm and walks off to a good share of the applause despite the fact that she had to wait for audience attention at the start of her numbers.

The Four Tunes, formerly the Brown Dots, need a different setting than the one they get here. Team has RCA Victored a rhythmic version of "Cool Water," which is their best tune floorwise as well. Again their spotting here was such that it was virtually impossible to get sustained attention.

The top spot overall is the production number, "Rhythm of the Drums," featuring sexy-looking Rose Hardaway and the dancing of the Fontaine Bros. and Conrad Pringle. It's a number that revives memories of the old Kit Kat and other spots of the kind. It produces not only raised eyebrows but terrific applause.

The line (12) is well costumed and excellently routined. Flick Montgomery makes a good pacer for the row of beauts. Jimmy Tyler's orch also has a stanza in the layout and gives off a wild piece that gets the customers. The show's score by Larry Steele is workable and suits the needs of the production.

Some of the numerous encores can be eliminated to cut down the running time. When that's achieved, it will be a considerably tighter show and would serve to insure a successful run here. La Playa Sextet handles the rhumba relief nicely. *Jose.*



# **Hotel Ambassador, L. A.** (COCONUT GROVE)

Los Angeles, Oct. 4.  
Frank Fontaine, Mario and Florida, Eddie Bergman Orch (15), with Patricia Murphy, Bob Lido; \$1.50, \$2 cover.

Combination of the early October hot spell—traditionally bad for niterly biz—and a show that boasts name value, spoils only moderate biz for the Coconut Grove for the next few weeks. Return of the Eddie Bergman house orch, which has built a steady following among the Pasadena potentates who spend their evenings out under the swaying palms, is probably the biggest plus factor in the layout.

Headliner Frank Fontaine works hard in his half-hour spot and word-of-mouth may help bring customers in. Stint is swiftly paced and earns good returns, although sometimes spotty. Best, of course, are his impressions. He riffs through about a dozen with no waste of time, getting his best results on Godfrey, Boyer, Churchill and FDR, with singing takeoffs on Sinatra, Crosby, Como, Monroe, Downey, Eckstine and Laine. From there on, however, material needs to be sharpened and, as in the case of a "Hometown Parade" pantomime, shortened. His standard John L. C. Sivoney still draws juke.

Coast bow of Mario & Florida, an excellent dance team, wins peak attention. They are expert tapers who have invested their routines with imagination and skill, and they provide a stout opening in a room where hoofers frequently are mere time-killers. First-nighters held them on for 17 minutes, finally permitting a beg-off after a top version of the "Merry Widow Waltz." Included in the routine are the oldies, Turkey Trot and Charleston, which win added attention.

Bergman orch, back after a summer hiatus, is in the familiar groove for Grove patrons. Well-stocked library of smooth, danceable arrangements is geared to the needs of this hotel room, and crew does an excellent job of backing the dance team. Vocalists are Patricia Murphy, a newcomer who shows promise, and Bob Lido, who has developed a casual style of handling the ballads that fits in with the band presentation Kap.

# **Last Frontier, Las Vegas**

Las Vegas, Oct. 5.  
Lou Holtz, Ames Bros. (4), Caprice Capron, Jean Devlyn Girl Remue (9), Jerry Pedersen, Bob Miller Orch (11); no cover or minimum.

In his return to Las Vegas and the Ramona Room, Lou Holtz has brought, by his own admission, several new stories. Something else, too, has been added—a captivating brunet by name of Caprice who sits at a baby upright and indulges in a dumb-dame routine toward the end of his tenure. Holtz is surrounded by the Ames Bros., four singers fresh from Coral platter triumphs and who are given 100% marquee billing alongside the vet comedian. Show, in its entirety, hits okay with patrons, and will in all probability attract good biz throughout two-week stand.

Whether the memorizing of new material caused Holtz to act constantly bemused, or whether he was possessed with too much surety of his position in the field of story-telling, both opening-night performances seemed oddly drawn out. Response was altogether too sparse from laughter point of view, only rising to yucks when he brought his standby Lapidus stories.

Holtz rides on with a special "Las Vegas, That Fabulous Town" set to "Chicago" measures, wends through woman, Lapidus, race-track with crying jag tag, and more Lapidus stories into "It Had to Be Lou." Brings up meter with a Mexican dialect bit sequenced by a blue "In a Little Spanish Town." Dialog with Caprice contains little whammo. It's a patterning back and forth of the wide-eyed chick in college chit-chat, filled with malapropisms and question marks. Leads into the gal's chirping of "Man I Love" with butt-ins by Holtz. Exit Caprice to fair milks. Holtz remaining minutes are filled with rambling jokes, more Lapidus, and "O Solo Mio" accompanied with guitar and verses made up on the spot.

Four Ames freres, one of the better warbling-rombos around, step out with a strong niterly act custom-built to allow each brother to shine as well as to showcase several four-way blends. Teoff with special "Lonesome Road," larded with double-time greeting on final bars. "We Know" takes on ballad form, succeeded by a vital "Tena, Tena, Tena" and

diverting "Clancy Lowered the Boom." Big mits follow opening measures of their "Sentimental Me" disk hit. Discordant presentation shows during funny biz surrounding the spiritual "Who Built the Ark." Start off with real feeling and fine rhythm, then switch to unnecessary boku.

Gene and Vic Ames pair in strawhatted, old-time style "Light of the Silvery Moon," with lights. Joe ropes plenty of palms with excellent bass pipes on "Old Man River." Impressions of w.k. singers are broadly caricatured with Gene mimicking Frankie Laine; Vic, Billy Eckstine; Ed, Nat Cole; Joe, Esio Pinza. All four merge for Mills Bros., four Vaughn Monroes, and Ink Spots.

Jean Devlyn Girl Revue sends everything on its way with a fancy oriental melange, soloing Jerry Pedersen and Renee in "Sabre Dance." Closing whirl is charming waltz, "Masquerade." Bob Miller brightens up the corner with fine showbacking. Benny Bennett's lighting effects are superb.

# **Bagatelle, London**

London, Oct. 2.  
Louise Howard, Arnold Bailey & Swinget, \$5.50 minimum.

The exuberant comedy which is the hallmark of Louise Howard's act seems to be paying off nicely in London's night spots. It is less than three months since she crossed from America, and already she's filling her third cabaret date. Current stint also marks a return engagement at this elegant Mayfair cafe, and her opening coincided with her first date over the BBC airwaves.

With the current assignment, Bagatelle operator Harry Levene has introduced a policy change. Cabaret is now restricted to one show a night, given around midnight, instead of the two performances formerly staged.

Miss Howard shows up as a chanteuse of style as well as having a breezy personality which gives added zing to most of her numbers. Comedienne has an okay pair of pipes, knows how to use the mike, and also when to dispense with it. Act, which deftly blends a little straight vocalizing with the more boisterous comedy stuff, strikes an effective balance and gets warm response.

She tees off with a straightforward rendition of "Don't Let It Get You Down." Then goes into her first comedy number which describes how a couple of gals audition for a Broadway musical—a fine showcase for her obvious vocal talents. Also in light vein, she gets by with an oldtime folk song, but does a socko job with her straight tune, "Did He Ask About Me?" Her tale of the Prohibition era, "Miss Cutty Sark of 1926," has its moments but tends to be overlong. Act closes on a strong satirical note in a cliko number illustrating goodbye scenes from British, French and Hollywood pix.

The Arnold Bailey aggregation, in the absence on vacation of Edmundo Ros, provides the rhythm as well as the straight hoofing music, plus first-rate backgrounding job.

# **Southern Mansion, K. C.**

Kansas City, Oct. 5.  
Cliff Edwards, Ann Hathaway, Roll & Tapp, Billy Williams' Orch (8); \$1 cover.

Second edition of the floorshow which the Southern Mansion is offering under its recent change of policy hews more to the variety line. Cliff Edwards is the only semblance of a name, but he's too long absent from the local scene to mean much at the b.o. Show is moderately good, with a sufficient mixture of songs, comedy and temp to satisfy generally.

Initial segment is turned over to Ann Hathaway, young songstress who leans to the throaty, dramatic stylings. Offers "Lorelei," "Twelve O'Clock and All Is Well," "Do, Do, Do," "Farming," and "I Took a Walk in the Country." Midway she changes pace with a bit of rhythmic vocaling, and "Farming" proves an original bit with revealing farmerette costume.

Roll & Tapp take the middle segment for a snappy 10 minutes of rhythm taps. Their version of "How High the Moon" includes precision duo as well as challenge work.

In his role as "Ukulele Ike" Cliff Edwards brushes over a number of identification songs—"Singing the Rain," "When You Wish Upon a Star," as done by Jimmy Cricket in the Walt Disney film; an old-timer, a Gershwin number, and a medley of pop standards. Singing is in his established style, but performance seems under wraps and registers mildly.

# **Hotel New Yorker, N. Y.** (TERRACE ROOM)

Dolores Pallet's "Round the Town," with Karen Farrow & Carter, Pat Terry, Ice Lollies & Mary Over, Florence Buday, Marion Lulligan, Ann Boykin, Sid Kroft, Tommy Reynolds' Orch (10), with Eleanor Russell, \$1, \$1.50, \$2 cover.

The ice shows of the Terrace Room of Hotel New Yorker are probably the best known displays for breaking in a new generation of niterlycoers. During the past few exhibits here, juvenile attendance has been on the increase. The early showtime and the fact that parents can take the youngsters to this spot with no fear of having to touch on facts-of-life explanations, make this a good juve rendezvous.

The current edition, "Round the Town," is a pleasingly pared affair. The session is nicely routine, the acts provide some fancy skating and the musical dressing by the Tommy Reynolds band is topnotch. Dolores Pallet has integrated all the show's elements into a well-balanced layout. The four-girl line is tastefully garbed and routinized.

The top spot in the display is by Alice Farrar & Jimmy Carter who have developed an excellent adagio turn. They show some nifty spins, lifts and holds, and work rapidly to insure a healthy quota of midtime applause. They similarly are testefully garbed and walk off the tank with a truly solid mitting.

Karen provides a slight touch of sex to the proceedings. Her Latin number is nicely done, and although there aren't any breath-taking routines, she makes a dent on the audience.

Pat Terry gives a good impression with production singing. Sid Kroft is under New Acts.

The Tommy Reynolds' Orch, at the dinner show provides a pleasant brand of datsipation. Of course, type of audiences that come to the early show here, do not demand too much except a strong and steady dance beat and a modulated volume to permit conversation to continue. With three reeds, three brass and a trio of rhythms, the orch adds up to a good audience score.

The waiters are constantly bringing up request cards so that its own catalog is put in a secondary place. Some request numbers are faked effectively. Eleanor Russell, a petite looker, makes a nice decoration on the bandstand and sings well.

# **Flamingo, Las Vegas**

Las Vegas, Oct. 4.  
John Sebastian, Georgia Gibbs, Unus, Aida Broadbent's Guys (4) & Gals (8), Nat Brandwynne Orch (17); no cover or minimum.

Flamingo album displays a potent collection of talent from curtain to curtain, packing wide selection to satisfy almost any escape into this desert country.

John Sebastian is not only a master of the harmonica but hits high with some unique and droll humor sided, between selections. In his comedy, he trots out vague digressions, suspended sentences and ideas, leaving his auditors to fill in the gaps on their own time. Musically, Sebastian is a sensitive artist, drawing shades and nuances from his harmonica often difficult to achieve even with a more responsive instrument.

Opens with Mozart's "Turkish March" in both classical and swing mode and modulates to the mood-filling "Intermezzo." A brilliant arrangement of "Rhapsody in Blue" brings peak kudos. With "Bourree" by Bach, Sebastian wins full attention, although mere mention of the Brandenburg composer's name in such quarters might tend to make audiences restive. Contrasting "Peanut Vendor" garners chorles. Pockets harmonica to panto funny bit of man eating a peanut butter sandwich. Windup is hurrah finish with tiny harmonica in mouth and no hands. Albert Malver provides excellent accompanying at the 88, with Nat Brandwynne sharing honors on a couple of tunes.

Georgia Gibbs is given to thrusting gestures not at all unpleasant and, in fact, adding to rhythmic ditties put forth. "Taking a Chance on Love" brings her on, moving into "Hello Young Lovers." Sequence from "Manhattan Towers" is perhaps her best cavatina, with the Brandwynne orch backing solid. Medley of faves—"I'll Always Be in Love With You," "If I Had You" and "I Can Give You Anything But Love"—sets her up well with tab-grabbers, and neat "Ballin' the Jack" pulls good exit mits.

Unus primes with unusual acro stunt—balancing himself atop a lighted globe on index finger of right hand. Following impressive entrance showing circus flair, the trickster slams across his most dif-

ficult showpiece to accompanying gasps and peak applause. Further exhibits of balancing include handstanding on a couple of poles, dropping one to wind up with weight on one arm and body at right angle. Clincher is balance on cane high above ringdiers, using rig and another lighted globe. During this, whirling brass rings on mouth gadget, on cane held in other hand, and on feet. Aida Broadbent's Guys & Gals bring up curtain with eye-filling circus theme having all cuties draped to represent rebras, and guys as ringmasters. Second routine is sexy bit of terpercy to "If I Loved You," with females in nymph wardrobe showing plenty of flesh.

# **Iceland, N. Y.**

Rosalie Allen, Zeb Carver, Dixie Doodlers (3), Bert Stone & Eddie Shine, Daryl Flaherty, Wally Wanger Line (8), Gaton Orch; \$2, \$2.50 minimum.

Abe Goldstein, in resuming a major talent operations for this pop-priced Broadway niterly, initially attempted a name policy via booking The Weavers to preem the spot for the season. When political protests interfered (see separate story), he cancelled out that team. The substitute is Rosalie Allen, who diskjocks over WOV, N. Y.

Miss Allen is extremely lightweight in comparison to the Weavers. Her tunes haven't the depth and feeling of the tunes essayed by the foursome, but in light of the circumstances surrounding her booking into the spot, she's an adequate substitute.

Miss Allen is an acceptable hillbilly singer. Accompanying herself on a guitar, she offers a wide variety of tunes. Most of them aren't in the category of folk-songs, but rather in the hillbilly vein. She makes with a nice yodel and does well during her turn.

The Scandinavian-styled spot, is an anomaly with its smorgasbord spread and hillbilly talent. The combo is a bit incongruous and it takes an extremely cosmopolitan turn of mind to combine both of these diverse elements. Goldstein had been considering a changeover to a complete western policy, food-wise as well. New operation was to have been labeled the Ranch House, but with current shortage and restriction on building materials, new blueprint couldn't be carried out. He's consequently attempting to mix both policies by bringing in the hillbillies anyhow. The other country elements include Zeb Carver, who conducts square dances and the Dixie Doodlers, a cowboy instrumental group who do numbers that befit their garb. They do well here.

The other acts here are Daryl Flaherty and Bert Stone & Eddie Shine, both New Acts. The Wally Wanger line (8) is one of the best to play this spot. The girls are all lookers, are excellently garbed, with one of the costumes being that memorable array once used at the Copacabana N. Y., which had the gals wearing mink panties. Their routines are tops.

The Gaton rhumba band cuts a nice show and plays both Latin and straight during dance sessions.

# **Hotel Nicolet, Mpls.** (MINN. TERRACE)

Minneapolis, Oct. 6.  
Burl Ives, Cecil Golly Orch (12), with Mildred Stanley; \$1 cover, \$2.50-\$3.50 minimum.

Warbling perennial favorites requested and some new numbers, Burl Ives ambles effortlessly along the pathway of song and humor to rich rewards. His pleasantly quiet vocal session, affords genial and genteel entertainment as perfectly suited to this smart room as it was to the smaller and more intimate but equally class Hotel Radisson Flame Room where he made his previous local appearances.

Ives' devotees are nothing if not enthusiastic. At the dinner show caught, the performer, strumming an occasional partial accompaniment on his mandolin, did no less than 14 numbers after being called back three times by shouts. It was a testimonial to his firm hold on the public.

Teeing off with "Watch the Doughtnut, Not the Hole," a typically Ives bit of kidding advice, he next recounts "When I Was Single." He continues to weave a fascinating spell, handing out more quaint advice, relating amusing stories and indulging in a bit of homespun philosophizing. Ives unfolds the always welcome "Frankie and Johnny" and then goes into "In Venezuela." No Ives' performance would be complete, however, without "Big Rock Candy Mountain" which, in this instance, precedes a fling at a spiritual, "Noah."

# **Copacabana, N. Y.** (FOLLOWUP)

The Mary Kaye Trio, along with Raul & Eva Reyes, give the otherwise holdover Copacabana an added lift currently, with Joe E. Lewis continuing to head up the overall layout. The Kaye threesome (New Acts) and the Reyes are replacements for songstress-flutiste Constance Moore, and the song-dance act of Ray McDonald and Peggy Ryan, both of the latter having opened with the Copacabana new fall show some weeks ago. An added starter is tenor Sonny King.

This is a generally well-knit show, and Lewis remains a sock topper in his annual long-run date at this spot. The Kaye Trio of the girl and two boys, with the femme pacing the setup with her vocals and gutturing, smashes home easily. And so do the standard Reyes team with its Cuban terps, topped off course by its equally "hard" "Shoeing the Wild Mare." If there is a weak point in the show, it's in the solo song niche of Sonny King, who is too mannered in his pops and lacks the salesmanship so necessary in a noisy spot like the Copacabana.

Lewis, who never returns to the Copacabana without a flock of new material, is dishing out more laughs than usual with stuff that frequently plunges into the single entendre, but never offensively. The vet comedian pulls over material that hardly anyone else would dare do, but his insouciant manner and general good humor find the ringdiers in his corner from the start. Practically all the blue stuff is more clever than off-color, and that, along with Lewis' presentation, gets him off the hook.

Otherwise, the rest of the show comprises the sprightly young production singers, Dale Nunnally and Ted Norman, production dancers McCaffrey & Suzanne, plus Michael Dursos' always-competent show-playing torch and Fernando Alvares' Latin band for the customer terps.

# **Weylin Hotel, N. Y.** (WEYLIN ROOM)

Susan Raye, Valdes, Maria San Marino, no cover or minimum.

New season's trend toward a return to cocktail-tail type acts in the better lounge-dinery spots is well exemplified in this smart midtown eastside. The Weylin lures trade that is very clean-shirt, the prices are within grasp, and atmosphere is just enough this side of plushness to earn an informal tag.

Good biz at last week's opening (2) and the followup is no criterion what with the town fattened by the subway World Series. Nevertheless, on the basis of talent, location, service and virtuals, this room should tab a good score for itself via repeats and word-of-mouth.

The trio of artists on tap perform their chores interestingly and well. They're on at intervals for about 15 minutes apiece. It's a tougher beat than the usual floor-show stint, so that both stamina and charm must be possessed along with the other ingredients. For instance, Susan Raye, the pianist, is in there with an extra-large library in both medley and individual tune blocks. The gal is aided in her smooth pianistics by good grooming and fetching looks, also quiet charm. She's qui vive on the request numbers, too.

On the Latino side, Valdes looks like a find for this type place. He's a classical guitarist in rare debut, having operated as a background musician and with longhair orris and TV. He's a fine looking youth who runs through a whole load of folk, Spanish and South American items; also classical and semi-classical numbers inclusive of Bach and Mozart. The aficionados seem to be turning out for him; they're the crowd that are horrified by pick-guitaring, preferring the "Spanish" or classical straight-with-the-fingers plucking. Valdes offers fine mood stanzas on the barbers.

Rounding it out is Maria San Marino, accordionist, a teenager with a nice sense of rhythm. She does an occasional stroll where there's a request, mostly for the loungees. As to the lounge, it's disadvantageously L-shaped, the upright of which leads into the dining room with the mike and piano set up at the axis in a corner. The performers do a good job of making their music travel despite these offish conditions.

Not the least of the spot's attractions is boniface George Baron Wrangell. The "Baron" is elegantly turned out, an exceptionally personable greeter and a gent with that old following. A traveler and once a society scribbler, he takes pixieish pride in not remembering names, trots out a notebook for the purpose, and conducts himself as a master bon vivant. He's a gem of a "fourth act."



### Music Hall, N. Y.

"Autumn Album," produced by Russell Markert, with Rex Ramey, Les Diagoras (2), Olga Suarez, Michael Maule, Dick Stewart, Tony Starman, Rockettes, Glee Club, Ballet, Symphony Orchestra (directed by Raymond Paige); "An American in Paris," reviewed in VARIETY Aug. 29, '51.

Highlight of the Music Hall show currently is not one of the usual elements but a hand and head balancing team, Les Diagoras. Pair of men is among the best seen in this category for a long time. Among their stunts is a "head-to-head" sandwiching a large rubber ball between the nogginns, with the top man spinning hoops on arms and legs. Another stunt finds the understanding on a board on a roller that's tabled. His partner does a one-arm handstand on the bottom man's head, at the same time spinning hoops with his legs, one free arm and via a stick in his mouth. It's a awomanly team all the way. You think they just can't top themselves—and then they do.

Remainder of the 40-minute show now is undistinguished. Sequencing makes for a plodding pace. It starts with the giant pillow doing a "Tribute to Beethoven" which is introduced via a couple stide-stance tableaux. Uncommonly long—or what seems uncommonly long—musical prelude is lengthened by winding up with the Glee Club doing more Beethoven.

There's only a short break in this on-the-slow-side routine to allow Rex Ramey to do some excellent musical instrument imitations, and then the show is again in the long-gest department with "Dance Revue" by the ballet. By midway through this classic routine what's really needed is fireworks to wake the customers up. Instead, it's Olga Suarez and Michael Maule in more ballet to Tchaikovsky's "Serenade for Strings." They're adequate to the fault lying with the overall conception of the show.

Ballet corps, incidentally, was unusually sloppy in precision work when caught. It's not expected, of course, to imitate the Rockettes' military precision, but the latter nevertheless have established such a standard of unison work for the Hall that when the ballet can't keep anything resembling a straight line, the flaw is doubly noticeable.

Les Diagoras follow the ballet, and then the Rockettes do their turn to "Top Hat and Tails" with the usual costuming for that music. Dick Stewart solo-vocals the number and Tony Starman provides a modest tap routine.

Initial production flash comes with the finale, a double-decked "Broadway White Way" scene with Broadway's flashing signs whimsically misspelled. Glee club occupies the top deck and dancers fill the darkened stage by swinging lighted wands for colorful effect.

Herb.

### Capitol, Wash.

Washington, Oct. 6. Patti Page, Guy Mitchell, Artie Dunn, Ralph & Mary Carnvale; "Millionaire for Christy" (20th).

Capitol's stage this week has the answer to the eternal Q. question, "What lures the crowd?" Despite the World Series and a record-breaking fall heat wave, twin headliners Patti Page and Guy Mitchell did a smash SRO weekend and promise to keep up the pace.

Entire package, assembled around chthonous Page, is smart and fast. There are no dead spots, and payees show almost as much enthusiasm for supporting acts as for headliners.

Miss Page, who shines in final spot on the four-act bill, lives up to her jukebox rep. With a dazzling gown her sole prop, she depends on her pipes and arrangements for appeal, rather than extravagant tricks or stylizing. She has a sweet and clear voice, kept at low pitch most of the time.

Her lack of mannerisms adds to folk flavor of her tunes and gives the desired homespun touch, despite the glamorous gown. Tosses off "I Love You 'Cause You're You" as a leaser, and then launches into the routine which packs the galleries. Payees edge up on their seats while she gives with "Mocking Bird Hill," followed by "Mr. and Mississippi." Walks off and is coaxed back with "And So to Sleep." Finally comes through with her two-piece hit version of "Tennessee Waltz," with her sister's offstage warbling giving the effect of a solo duet. Does a spiritual type number, "Money Road," and then the smash windup, a pairing with Guy Mitchell. Ditty is an original bit of trivia, "We Thank All You People," but brings down curtain to a near stampede.

Guy Mitchell, who actually has

second place on the marquee, is strictly a phenomenon of the hillbilly trend. There's little depth or real quality to his voice, but his easy manner, his colorful style, and his pep numbers add up to topdrawer entertainment. Sticks closely to tunes with which he has become identified. "My Liberty Belle," "Unless" and "Roving Kind."

Mitchell works an audience-participation gimmick into the pop "My Heart Cries for You" and has a smash windup with "My Truly Fair." Impresses as a bobby-sox version of Burl Ives, and is definitely a surefire cure for B.B. blues.

Comic Artie Dunn has much the same routine of winning inanities that won him fans on his last trip here. Gags are funny and bear up well under repetition. His Durante nose, his genial homeliness and a fast and self-kidding type of drollery clicks. Does especially well with local-flavored gags, wisely avoiding political jibes. Also wins much miff action with a series of takeoffs on oldtime show biz greats—Cantor, Jessel, Jolson and Durante—a natural for him. Walks off to fine response.

Terp team of Ralph & Mary Carnvale do a slick job of pacing this solid show with their antics. They are a welcome change from the self-conscious school of terping. Despite their gagging and spoofing of flaming youth on the dance floor, they come through with some able stepping, plus convincing characterizations. Between gags, they do a hilarious version of today's sophisticated jive. Show-stopping number, however, is their loose-limbed Charleston, with femme partner wearing an exaggerated gown of the '20s. This is a team worth watching. Love.

### Apollo, N. Y.

Herbie Fields' Orchestra (14), Shorty Davis, Spider Bruce & Co. (4), Lester Scott & Marie Young, Marino Sisters (3), Five Keys, "The Hoodlums" (UA).

Despite paucity of marquee power, Apollo show this week offers pleasant blending of music, song, comedy and dance suited for the Harlem flagship regulars. Biz, however, remains mild. House was less than half full at third show opening day 15.

The Five Keys, an upcoming vocal combo, share toppling honors with the Herbie Fields orch and display sock potential in their closing niche set. Sepian lads have plenty of energy and sock across their vocal assignments with a zest that projects. They concentrate more on melody than on vocal tricks, giving each number a careful, harmonious interpretation. They're neatly garbed and their stage know-how is a solid plus factor. Should do well in similar vaude spottings. Songalogs include "Hucklebuck With Jimmy," "She's My Baby," "Glory of Love," "With a Broken Heart" and "Darktown Strutters Ball." All get excellent response.

The melodic offerings of the Fields crew are a nice change of pace for the house, which has been featuring brassy, frenetic orchs during the past few months. They get off some fast paced items executed with finesse and class musicianship. Comprised of four rhythm, four brass and six reed, band has a rich fullness which makes each song a sock listening item. Best are "Caracalla," "Harlem Nocturne" and "Ragging the Reeds." On latter tune, the maestro gets off some good clicks alternating on tenor, alto and baritone sax, as well as the clarinet. He also handles the emcee chores nicely.

Shorty Davis tees off the bill with a neat tap-terping routine. Davis is smooth and fast and the intricate steps come across with ease. House is with him all the way. Leslie Scott & Marie Young, vocal duo, are listed in New Acts. The Marino Sisters have a swift terp-tumbling-act, turn which keeps the house alive. The three-offay girls move with precision, and most of their stunts net good miffs. It's a briefie (turn runs about five minutes) but it's sock.

Spider Bruce gets an assist from two men and three gals in two blackout sketches which net scattered yocks from pewholders with short memories. They slip across some indigo lines, but for the most part it's inoffensive—and ineffectual. Gros.

### Rolls' Hilton Spots

Rolly Rolls has been signed for 16 weeks of Hilton Hotels. He starts at the Waldorf-Astoria, N. Y., Dec. 27, and will follow with the Palmer House, Chicago; Mayflower, Washington, and the Jefferson, St. Louis. Music Corp. of America booked.

### Roxy, N. Y.

Josephine Baker, Pat Henning, Guille & Francois Szony; "A Millionaire for Christy" (20th), reviewed in VARIETY Aug. 1, '51.

Back on Broadway following a cross-country tour of the U.S. and a recent quickie visit to her Paris domicile, Josephine Baker imports to the new Roxy stage layout an aura of class that's associated only with the all-time greats of show business. Miss Baker is pure theatre, a fabulous spectacle, a sophisticated cup of tea and a mass boxoffice phenomenon. In short quite a sensation.

Going well over an hour, Miss Baker's turn at the Roxy is substantially the same as she did at her first return engagement at the N. Y. Strand (now Warner) last winter. There's the multiple switching of gowns from that wardrobe of Paris creations which, although running the gamut from the gaudy to the fantastic, are carried off perfectly by the Baker frame.

That couturiere extremism is the key to Miss Baker's showmanship. She works everything to the hilt, every movement of her lithe physique fitting into a theatrical effect, yet without any intrusive affectation. It's that total impact, rather than her terping or singing considered by itself, which makes her such a socko personality.

She opens with a French tune, "Paris," graciously extending her thanks to the customers for their welcoming hand. Always with those sartorial changes, she follows through with the Latin tune, "This Is Happiness," against a trumpet obligato, her Tunisian fruit-vendor number in colorful native garb and an audience-participation gimmick with two male customers in a banana-eating competition; her "Just One Way to Love" ballading, a flash of mambo hoofing with those easy hip movements; and a finale number in which she moves to the stage apron for closer audience contact.

The Roxy stage is tastefully set up for Miss Baker with two winding stairways at either end and the orch, under the baton of Fred Stamer, her accompanist set back against the rear curtain. Handling of the lights and the effective underneath illumination of the glass-covered apron adds up to a solid production framework.

Pat Henning is spotted in an okay comedy turn before Miss Baker and then competently serves up interlude material for the star's wardrobe changes. Henning is a good yarn-spinner, and his gallery of impressions registers solidly. His interlude routine consists mostly of doing takeoffs on Miss Baker's previous numbers.

As the opening turn, Giselle & Francois Szony set a toney atmosphere with their ballet hoofing. They are a topshelf item in the terp genre, their prouetting and acrobalancing stunts being executed with grace and precision. Herm.

### Oriental, Chi

Chicago, Oct. 4.

Adriana & Charly, Bobby Wayne, Nino, Betty & Jane Kean, Sherman Hayes' Orch; "Texas Carnival" (M-G).

New layout at the Oriental is strong, swiftly paced fare that isn't getting its just rewards at the wickets. Afternoon World Series telecast opening day (4) cut into biz here as well as at the other Loop deluxes. Too bad—because the show is one of the better bills at this house, with all four turns in for top dividends.

Adriana & Charly are still one of the best trampolines acts around, with a pleasing one-two combo of spectacular acro and fine pantu comedies. Lad does his standard rany bouncing, but astonishes via a somersault twist into hand-to-hand with the sturdy femme. Leap from the spring over five standing orchesters and into another hand-to-hand is the top piece that wins a fine miff.

Bobby Wayne shows a pleasing baritone, passable stage acumen and a winning personality. All this doesn't absolve his disk-peddling onstage. Lad goes way past the line of good taste by half-jokingly pointing out he receives five cents in royalties on his current "Belle, Belle," which oddly enough is his poorest number. Lad's best work is on the ballads "Because of You," "Take Me In Your Arms," and "Always You." He exits to an okay miff.

Nino, billed as the "wonder dog," is one of the cleverest pooch acts to appear in this town. Canine appears solo, with his trainer never visible to the audience. Small fido sustains neatly with but two tricks: walking treadmill style on graduated spheres, and back flips. Full impact of the turn lies in the mutt's a soothing and his nonchalance in riding the beach balls. Pooch

does a cute backflip for a bowof that brings down the house.

Headliners Betty & Jane Kean get off to a slow start, but build nicely with their hoke comedy and carbons. Their flick bits land only glancingly; their followup Arthur Godfrey parody, however, is better. Both lasses are cute and impress with neat comedy vocaling and hoofing.

Sherman Hayes' orch backstops smoothly, per usual, but his vocal group looks mad at the world in its medley warmup. A few smiles would brighten the quartet considerably. Mel.

### Olympia, Miami

Miami, Oct. 7.

Tennessee Ernie, The Jaywalkers, Byrnes & Dooley, Roy Benson, Olive White, Les Rhode House Orch; "Happy Go Lovely" (RKO).

Straight vocalistics of Tennessee Ernie, as applied to his versions of the "folk" songs he projects are a welcome departure from the nose-noodlings of the hillbilly types. He makes for a sock entry in the parade of recording-hit performers who've been playing here in recent weeks, with the stubholders flocking in to hear the guy and making for a begoff stint via their reaction.

Ernie has a solid personality and embraces a group of the tunes that have universal appeal: "Mule Train," "Mr. & Mississippi," "Shotgun Boogie Woogie" and "Tennessee Waltz." He hit a high score.

Supporting show is on the strong side. Femcee is Olive White, who handles the intros in unobtrusive, albeit effective manner. Handles her own slot for optimum returns via her vocal ideas, plussed by talents on the clarinet and violin.

Teefo slot as held down by Byrnes & Dooley sets a good pace. Their tap work is on the better side, with the comedy patter garnering good portion of laughs. Roy Benson with his magic stuff is a slick turn, strongly buttressed by his screwy chatter which gets howls. Guy is a bet for bistros as well as the vauders.

The Jaywalkers add to the comedy angles of the layout with their hoofery, panto work (on a boxing match) and waggery. Les Rhode and house orch are apt on the backgrounds. Lary.

### Casino, Toronto

Toronto, Oct. 5.

Bob Howard, Wally Brown, Ben Berry, Gregory Curtis, Margo Wade, The Lai Founs (4), Jimmy Cameron, Archie Stone House Orch; "Man from Planet X" (UA).

Murray Little has assembled a swift-moving 72-minute package that is jamming in the customers to best returns in recent weeks. Marquee strength is Bob Howard, but the other acts are hefty lure on word-of-mouth—wanting those lengthy lineups.

Via the shout style with which he's been identified for some 15 years, Bob Howard at the baby grand sells his standard act to a tumultuous begoff reception. His stint is notable for "Memories of Fats Waller," his imitation of a pianola and his raucous renditions of "Melancholy Baby," "It's Magic" and his "Tea for Two" variations. They're all done with bounce plus slightly indigo parodies of the lyrics and topical break-off conversation pieces with the audience. It's surefire timing and delivery, with solid selling acumen, that had the customers voraciously pleading for more at stanza caught.

Other scores were racked by Wally Brown for his mike patter; Ben Berry for his nonchalant juggling of tennis balls, clubs and tamborines; The Lai Founs, two men and two women, for their risley and contort work. Opening weak on reception because of lack of selling is the tapping of Margo Wade, though she's neat on technique, and the baritone warbling of Gregory Curtis, whose delivery lacks salesmanship and assurance. Emcee Jimmy Cameron commendably knits the otherwise rousing session together, plus a nice assist from the house orch. McStay.

### ASCAP Writers

Continued from page 1

factor in any ASCAP distribution. Most of the floor discussion and squawking were aimed at the 60- and 20-20 deal.

Despite the widespread dissatisfaction in the ranks, however, Harbach told the gathering that no acceptable alternative for royalty disbursements had been worked out. Several plans have been proposed but ASCAP execs do not believe that any of them will meet the approval of the Department of Justice, which must okay the revised plan.

### Unit Review

#### Roaring '20s (CHICAGO, CHI)

Chicago, Oct. 5.

Rudenko Bros. (2), Tim Herbert & Don Saxon, "Roaring '20s" Revue, with Jesse Elliott, Ray Arnet, Priscilla Dodge, Mel Erens, Ery Foster, Joel Friend, Jacqueline James, Lynn Jolson, Ken Remo. Written and staged by Mervyn Nelson, Bryan Farnon Orch; "Jim Thorpe—All-American" (WB).

As if the "Roaring '20s" were not enough, booker Nate Platt has done some added sandbagging with this bill by bringing in comics Tim Herbert & Don Saxon and a juggling act, Rudenko Bros. Stage running time is 70 minutes, with 48 of them for the musical. It's easily the biggest 98c entertainment in town, but also the most strikingly unbalanced layout in memory. Management apparently isn't giving "Roaring" a vote of confidence as a marquee lure, and is attempting to please both the family circle and the sophisticates at the same time. Judging from the cool reception opening day (3), the impact doesn't carry for either faction.

Musical, which sewed up a two-year stand at the local Blackhawk niter, has been transplanted here en toto, with at most a five-minute trim job. It's first-rate musical fare that does a crafty hark-back job to the flapper era, with many exuberant youngsters to put it across. Feeling of the times is nailed down neatly via a topical songalogs, fairly accurate costuming, and clever utilization of the period's parlance and terps.

As tailor-made as this was for its bistro run, it's success in theatres is dubious. Family trade at the Chicago isn't sold. Efforts of show's star Jesse Elliott are all but wasted. Her "Diamonds Are a Girl's Best Friend" number is socko showmanship but fails to tilt. Balance of the cast is equally good. Ery Foster registers strongly with his Chevalier bit. Ray Arnet, Joel Friend and Lynn Jolson are fine with both their warbling and hoofing. And Jacqueline James, with her Helen Morgan routine, and vocalist Ken Remo are far above par.

Rudenko Bros. score handsily with a fast juggling bit in the tee-off. Their ball-juggling number, in which they bounce the spheres from eranium to posterior without a fluff, has plenty of visual potency and gets them a big sendoff.

Tim Herbert & Don Saxon set solidly in the deuce, with Herbert getting the heavy payoffs via his raucous antics and limber-legged creaking. Herbert's comic carbons during their interview bit garner constant yocks.

Chicago Theatre orch does its usually fine job with this tough backstopping assignment. Mel.

### Ice Review

#### Holiday on Ice (SPORTS PALACE, PARIS)

Paris, Oct. 2.

Pierre Louis Guerin presentation of Morris Chalfen's Holiday on Ice International, Inc. Production managed by Bobby Johnson; George and Ruth Tyson, artistic producers; choreography, Bobby Blake and Murray Galbraith; costumes, Karinaka; lighting, Douglas Morris; musical director, Andre Muscat; with Wayne Thomson, Buddy & Baddy, Tommy Collins & Anne Schmidt, The Perky Twins, Doc Hayes Carlin, Tommy & Suzanne Lavonne, Murray Galbraith, Dorothy Goos, James Caesar, Bill Wallenborn, Kay Farrell, Glamour Iceers (24), Glamour Boys (8). At Palais des Sports, Paris.

Brought to Paris for a three-week engagement starting Sept. 27 and including three weekends, this blade show is filling the 12,000-seat Palais des Sports and is likely to net the entrepreneurs a profit of at least \$60,000.

Nicely publicized, the show is well presented. Andre Muscat's band and Tom Wayne's vocals provide excellent background for the show. Biggest hit is Bill Wallenborn, whose antics draw plenty laughs.

Murray Galbraith, Dorothy Goos, Bobby Blake and Anne Smith all come in for hefty miffs. Buddy & Baddy, clowning on ice, and Kay Farrell, doing his juggling specialty as well as James Caesar's fancy skating get good response.

The girls are easy to look at and are well drilled. Their numbers, and those of the boys, make for pleasant entertainment supported by eye-filling costumes. Mart.



# Guild ATS Balto Meeting Weighs Legit Blues, Seeks Jim Crow End

Baltimore, Oct. 9.

What to do about failing legit in this town, which last year played all of six weeks, and this season has had one attraction under its belt, with nothing else booked, was the subject of a special meeting called by representatives of the American Theatre Society, Theatre Guild and local leaders of business, education and the arts.

Marshaled by Warren Caro of the Guild and Rosalie Walton, local Guild rep. in charge of the current subscription season, which has totaled a mere 1,800 subscribers in contrast to previous highs of 5,000, the meeting brought out Lawrence Langner, G. H. Ponder, exec. secretary of the Baltimore Assn. of Commerce, Edward G. Robinson (at Ford's last week in "Darkness At Noon"), Dr. Bryllion Fagin, director of the Johns Hopkins U. Playhouse and others.

Langner pointed to the rising costs of production, and lack of desire by many players to take to the road away from possible video extra money. He also mentioned the fact that local crux had built a rep for severe panning, but added that "there has been a wonderful change."

Locals were quick to point shortcomings on the part of the Guild in previous seasons, with subscribers sold short by way of cancellations, broken promises as to coming attractions, etc. It was also pointed out that putting an attraction on subscription actually made it a cultrate deal, and big successes didn't have to have such inducements to play a stand.

The inevitable question of segregation was kicked around, with members of the "Darkness At Noon" cast mentioning the resentment of actors at crossing the picket lines parading in front of Ford's. Locals were surprisingly unanimous in favoring a dropping of the traditional policy of segregation, and plans were set for petitions to be sent to Marcus Helman, lessee of Ford's, who up to now has been adamant in not taking the lead in breaking down the local established custom, which reaches into films, schools, hotels and restaurants.

## 'Darkness' Actor Asks Action in Baltimore Vs. Negro Segregation

Baltimore.

Editor, VARIETY:

I am writing you as a member of the "Darkness at Noon" company who feels most strongly about the Negro segregation policy which exists at Ford's Theatre here in Baltimore.

Before we left New York on this tour, Mr. Kingsley (Sidney Kingsley, author and director) informed us of the segregation policy in Baltimore, and although we all deplored it, we agreed to fulfill the engagement because of contractual commitments. Mr. Kingsley was gracious enough to leave the decision to us, and we, realizing his position and his good faith, decided as he did. When we arrived in Baltimore, we were invited to attend an informal gathering at which Lawrence Langner, Warren Caro, and our star, Edward G. Robinson, were to speak. Present at it, in addition to the company and the aforementioned, were 30 or 40 representative citizens of Baltimore. They had come to discuss the various reasons for Baltimore's noticeable decline as a theatre town and, if possible, to take steps to remedy the situation.

At one point in the meeting, one of the members of our company spoke on the problem of the segregation of Negro and white and informed those present that unless something were done about it, the

(Continued on page 60)

## Mpls. In-the-Round Due

Minneapolis, Oct. 9.

Circle Theatre Players group has been organized here to present in-the-round plays. Initial production will be Ivor Novello's "Fresh Fields," probably in the Hotel Radisson's main ballroom.

Frederick Hiltendorff, the director, is a veteran showman. Tryouts are now being held, open to anyone.

## Loos Preps 'Ami' for N.Y.; 'Gigi' Into Rehearsal

"Ami, Ami," a Paris hit of last season, is being adapted by Anita Loos for production this winter by Saint Subber, with John C. Wilkop set to do the staging. A name like Madeleine Carroll or Rosalind Russell is figured as star. Six-character French original was written by Pierre Barillet and Jean-Pierre Gredy, whose "Le Don D'Adele," adapted by Garson Kanin, was tried out at Westport, Conn., during the summer of 1950, but subsequently dropped because of complications over the film rights.

Miss Loos' adaptation of "Gigi," from the Colette novel, goes into rehearsal this week under the direction of Parisian stage Raymond Rouleau, with British actress Audrey Hepburn in the title part, and Constance Collier, Cathleen Nesbitt and Michael Evans featured in the cast of 12. The Gilbert Miller production is due Oct. 21, at the Fulton, N. Y., after a tryout tour. "Gentlemen Prefer Blondes," which Miss Loos and Joseph Fields adapted from her novel, with music by Jule Styne and lyrics by Leo Robin, is currently in Chicago, after a 740-performance Broadway run.

## Theatre League Keeps Sub Rule

After a long and confusing argument last week, the League of N. Y. Theatres board of governors voted down a proposal to change the by-laws to forbid alternates from representing members at meetings. Revision was suggested by Otto Preminger, but after various substitute proposals were offered, it was decided to keep the present rule.

Chief objection to the existing setup appeared to be that only the Shuberts (with J. J. Shubert sitting in for his brother Lee when the latter is absent) and the Theatre Guild (executive-secretary Warren Caro as substitute for co-supervising director Lawrence Langner) take advantage of it. Argument was that if the designated board members fail to attend meetings, they should lose their vote.

In the course of the extended wrangling, however, it was pointed out that the Shuberts, for instance, as owners of approximately half the legit houses in New York, have more at stake in many League matters than most other members. Similarly, the extended interests of the firm frequently tend to keep Lee Shubert busy at the time of meetings, so it is essential for his brother to be present. Also, it was noted, all members of the board are entitled to the same privilege, so it is fair to all.

Largely at the urging of president Arthur Schwartz, the board was increased from 14 to 20 members, with Harry Gould, A. L. Berman, Anthony Brady Farrell, Preminger, George Abbott, Richard Myers and Mrs. Irene M. Selznick elected for the new spots. Also re-elected at the session were Mrs. Martin Beck, Herman Bernstein, Kermit Bloomgarden, Alfred de Lagre, Jr., Max Gordon, Leland Hayward, Langner and Richard Rodgers.

Schwartz was reelected president; Shubert and Louis A. Lotis vice-president; Gilbert Miller, treasurer, and Herman Shumlin, secretary.

## Sadler's Theatre Toronto Oversale on Single Ad

Toronto, Oct. 9.

At a \$5.50 top, a single 50-line ad announcing Sadler's Wells Theatre Ballet for the week of Oct. 15 at the Royal Alexandra (1,525) here, brought in a first day's response of over \$100,000 in mail orders.

With \$46,000 capacity assured, a few more seats are being held for Wednesday and Saturday matinees for window sale Thursday (11).

On the American tour, the Toronto \$5.50 top is only exceeded in a few places, where a \$6 or \$6.60 tariff has been reported.

## Throwback

"Remains to be Seen," new Howard Lindsay-Russell Crouse comedy, has more than its comedy-melodrama tone in common with "Arsenic and Old Lace," which the same pair produced in 1940-41. One of the actors in the new entry is listed in the program as Jonathan Brewster, which was the name of the homicidal maniac played by Boris Karloff in the Joseph Kesselring farce-thriller.

In the present instance, Jonathan Brewster is merely a pseudonym for an extra, one of the backstage crew who plays the walk-on detective in the show. The co-authors gave him the horror moniker just as a gag, but apparently first-nighters didn't notice it, as no one mentioned it to the management.

## Ginger Admits Feuding With Verneuil on 'Love,' But 'Always Cooperated'

Boston, Oct. 9.

In a by-lined story by Elliot Norton, Boston Post drama critic, Ginger Rogers, currently here in "Love and Let Love," admitted that she is feuding with author Louis Verneuil, claiming she doesn't "see eye to eye" with the scripter on many aspects of the play as it now shapes.

Denying she's been "temperamental," actress said her disagreements stemmed from the fact that it's been obvious the play needed doctoring since its preem at New Haven, six weeks ago, and "nothing has been done about it." Miss Rogers feels that alterations should be made to brighten it up "and perhaps a fresh mind should be brought to bear," but Verneuil has been unavailable for two weeks, reportedly ill in New York, and the star said time is wasting.

"I never thought it was a great play, but I think the idea is amusing and have felt that way since Verneuil read it to me some months ago. But I believed it needed work and assumed that he would do the work, once we got it on the stage." Actress also added that she has cooperated with Verneuil "at all times," even though he has held her responsible for parts of the play that didn't come off. "If that's true," said Miss Rogers, "I'll drop out."

Sally Benson is now at the Ritz-Carlton here, where Miss Rogers is staying, and is revising the comedy. Bretnagne Windust is also here, restaging the author's direction. Play is now set for an Oct. 19 preem in N. Y.

## Mask & Wig Show Again To Bow at Atlantic City

Atlantic City, Oct. 9.

U. of Pennsylvania's Mask and Wig show will again visit the resort. It's been booked in the Warner Theatre, a 4,200-seat house, for Saturday night, Nov. 24, by Ye Olde Tymers Club, a group which has a large membership of former students of the local high school.

The show will be presented as a benefit performance prior to its appearance in Philadelphia, as was the case last year. Funds raised are devoted to send worthy high school students to college.

## Cincy Drama Group Preps Premiere by Director

Cincinnati, Oct. 9.

Stage, Inc. Cincy dramatic group, opens its third season tomorrow (Wed) with the preem of "But Quite Unbowed," comedy by its director, Paul Fielding. Play is based on Fielding's family jousts with poverty in England and is said to be under option to a Broadway producer.

Play is first of five to be produced during the season and will be offered in six nightly performances at Art Museum's modernistic Intime theatre.

Cast for Fielding's new play includes Jacqueline Earls, John McCarty, Jennie McAlmont, Jean Damer, Edwin Dundon, Louis Camp, Nina Kuhn, Mary Matthews, J. W. Purcell and Fielding, who also is producer.

Butterfly McQueen will open in a one-woman show Sunday (14) at Carnegie Recital Hall.

# Crix Erupt in Double Talk Rash, Flock of Conflicting Opinions

## Libby Holman to Do Song Benefit for Cleve. Karamu

Cleveland, Oct. 9.

Libby Holman, not seen in Cleveland since "Three's a Crowd" 20 years ago, is making one of her rare public appearances here Oct. 20-21 in a two-day benefit show.

Volunteering her services, the former star's program is for the benefit of the Karamu Theatre, vet Negro community drama group. Miss Holman made a substantial donation to the organization, directed by Russell and Rowena Jelliffe, when they were seeking funds to build their present two-auditorium theatre.

Program of folksongs arranged by Gerald Cook, young Negro pianist accompanist, is planned by the singer. During her Cleveland visit Miss Holman will stay with her sister, Mrs. John Tuteur, who lives here.

## Profit on 'Dolls' \$120,000 to Date

Another dividend of \$50,000 will be distributed next week by "Guys and Dolls," bringing the total profit thus far to \$120,000 on the Cy Feuer-Ernest H. Martin production. That does not include profits from the second company, which opened a Dallas engagement last Saturday (6). The latter edition involved a production cost of around \$180,000, which was earned back in its San Francisco and Los Angeles engagements, but the accounting on the operation has not been completed.

According to the most recent accounting statement, the Broadway edition of the Frank Loesser-Jo Swerling-Abe Burrows musical, had earned profits of \$212,361 through Aug. 25. It was financed at \$200,000, with a \$50,000 overcall, and involved a production cost of \$177,900. At its unvarying gross of \$44,400, it's netting nearly \$10,000 a week.

## AMBITIOUS OPERETTA SETUP DUE FOR ST. PETE

St. Petersburg, Oct. 9.

This city will be assured of five years of operettas presented by a Broadway company, if present plans of Pat Hurley, theatrical producer from New Hope, Pa., are carried to completion.

Hurley, who last season presented 12 weeks of operetta in a tent theatre on Fourth Street North, left for the North this week after giving the town a thorough going-over in search of a new production site.

Hurley's preference for a permanent building resulted from the collapse of his big top in a big windstorm during the final week of last year's run. In addition, a new racetrack may be located near the former tent site, which would probably interfere with the customer's enjoyment because of the crowd noise.

Hurley also has under consideration the possibility of staging a number of "quickies" while en route with his company to St. Petersburg, from New York, between Christmas, 1951, and Jan. 22, 52, the date of the St. Petersburg opening.

Hurley will open the 1952 season with a repeat performance of "The Merry Widow," starring Victoria Sherry, Wilbur Evans, baritone, who played the lead last year, has been signed to play the Ezio Pinza role in the London production of "South Pacific," opposite Mary Martin.

## Ten Eyck's Leave

Mills Ten Eyck, executive-secretary of the Dramatists Guild, sails tomorrow (Thurs.) for London on a year's leave of absence. He'll travel through Europe without regular itinerary.

During his absence his duties will be handled by Luise M. Silcox, executive-secretary of the parent Authors League of America, with Mrs. Ann Payne assisting.

After almost unanimous, and uneventful, agreement about the lack of merit of the openings of recent weeks, the New York critics appeared to be tossed back on their own goal line by last week's two entries. There was not only wide disagreement among the aisle-sitters, but a sudden burst of double-talk notices.

That applied in particular to the reviews of the Theatre Guild revival of "Saint Joan," with Uta Hagen starred. In that case the reaction ranged from a modified rave, by Brooks Atkinson, of the Times to an outright pan by Robert Coleman, of the Mirror, with four two-opinion notices among the others. In the latter instances, the verdict appeared to be that the Shaw play is great theatre and always worth seeing, but that the present production is disappointing. There was particular disagreement over Miss Hagen's performance as the Maid.

In the case of "Remains to be Seen," new Howard Lindsay-Russell Crouse comedy-whodunit, the contrast in critical opinions was even sharper. Atkinson, writing almost as if in anger, gave the show a severe pan, calling it "tasteless and labored" and a "sophomoric escapade." He particularly singled out Janis Paige, film actress making her Broadway bow in the leading role, asserting that she plays "with a lot of energetic clowning, but with no apparent talent."

The same play drew a rave from Arthur Pollock, of the Compass, who also cited Miss Paige, but thought she "does most to warm things up" and called her playing "delightful." William Hawkins, of the World-Telegram & Sun, also wrote an enthusiastic notice, with

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## Producer Katzell Files In Bankruptcy, Listing Liabilities of \$278,770

Producer William R. Katzell, whose last Broadway venture was "Alive and Kicking," in partnership with Ray Golden, filed a voluntary petition in bankruptcy last week in N. Y. Federal Court. He listed liabilities of \$278,770 and assets of \$4,055, excluding insurance. Previous to "Alive and Kicking," he was co-producer of "Finian's Rainbow," "Lend an Ear," "Home of the Brave" and "Joy to the World."

Katzell's petition listed 91 unsecured creditors, to whom he owes \$249,985, and two secured creditors who are due an additional \$27,785. Assets were listed as \$1,700 in unliquidated claims, \$2,000 in household goods, \$5 in personal property and \$350 in securities. He indicated he had suits pending in New York against Aswald Mazer for \$1,000 for alleged unpaid commissions and in California against Sol Kaplan for \$2,700 for alleged money loaned.

The secured creditors, according to the petition, are Select Theatres Corp. (the Shuberts) on a \$22,000 loan with Katzell's partnership interest in "Lend an Ear" as security, and King Mercantile Co., on a \$5,785 loan, the collateral being an assignment of partnership interest in "Alive and Kicking," "Home of the Brave" and "Lend an Ear."

Among the unsecured creditors are Bernard Rosenbaum, \$2,000; Star Woolen Co. \$6,580; David B. Friedland, \$5,000; London pro-

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## Eleanor Lynn Leaves 'Number' in Tryout

Eleanor Lynn, femme lead of "The Number," currently trying out in Philly, withdraws from the show at the end of next week. Actress reportedly feels that she's not right for the part as it's being rewritten. Several replacements are being considered, and producers Paul Vroom and Irving Cooper expect to sign someone for the part today (Wed).

Also to be decided today is whether to continue the tryout beyond next week or to bring the Arthur Carter melodrama to town Oct. 25 as scheduled. George Abbott is staging.

# Minneapolis Doing Good Legit Job; St. Paul Booking Outlook Bullish

By LES REES

Minneapolis, Oct. 9. Legit in Minneapolis continues alive and kicking. But continually, and perhaps, a lower cost for the consumer, are needed to put it more firmly on its feet. And inasmuch as such essentials undoubtedly will never be in the cards, the spoken drama will have to struggle along fitfully, in qualified observers' opinion here.

Considering all its handicaps, over which there's locally no control, yet, thanks to a livewire theatre management and excellent press and radio cooperation, has been doing a good job just to keep alive, and to make its presence more or less felt.

Especially if they boast important marquee name strength or are Broadway smash hits, the occasional attractions invariably command firstrate support. In view of the usually lengthy periods between attractions, that keep people from getting into the habit of attending the Lyceum, the legit home here, the measure of profitable patronage is considered encouraging. The very fact, however, that offerings are comparatively few and far between makes it possible, perhaps, for enough people to shell out as much as \$4.00 or \$4.20 for seats, as they did for "South Pacific" and "Mister Roberts" last season.

This season's outlook hinges, of course, on the number of attractions that will be available. Present indications are that there may be more than last season, but still not enough—now or ever—to make the legit any considerable factor in the amusement field here. Under guidance of youthful James Nederlander, who took over the theatre's management three seasons ago, the Lyceum has been (Continued on page 61)

By DICK SHIRLEY

St. Paul, Oct. 9. Theatre season looks better this year, than last. There are more advance bookings and apparently more money in people's pockets, but they still look for low-cost events. All subscription events look good, even the Civic Opera.

Weekend attractions do best in this more or less farming community. Town's only little theatre, the Edyth Bush, has set a new policy of now running for three weekends, Thursdays through Saturdays. Film attendance is up and the "Movie-time U. S. A." campaign going strong.

City fathers are definitely working on parking facilities. Two new lots are located two blocks from the Auditorium, even though some what hard to get to. Transportation for non-auto owners is the big problem. Twin City Rapid Transit has cut out some lines, saying they are not paying.

News space available for legit in the Dispatch-Pioneer Press is (Continued on page 60)

## 'Dybbuk' Opera Bow Stirs Unusual Interest in N.Y.; Extra Showing Skedded

Bow of "The Dybbuk" by the N. Y. City Opera Co. at City Center last week (4) has proved to be the most interesting preem since the presentation by the same troupe of "Love of Three Oranges" three seasons ago. Company skedded three performances of the new work during its current seven-week season. It had the biggest advance of any of this season's operas, with all three performances practically sold out before the preem. An extra matinee, scheduled since the opening, for Nov. 3, is already pretty well gone, and troupe has little chance for more showings, due to unavailability of artists and tight opera sked.

Reviews last Friday (5) were mixed, but there was a strong line at the box, even though few tickets were still to be had. Opera got unusual coverage, from radio and wire services in addition to dailies, plus a big overseas play.

Production costs the Center about \$13,000, which is high for this non-profit outfit. City Center has an exclusive on the opus for one year. Troupe also received a Coast offer to back it for a tour.

Unusual interest attached itself to "The Dybbuk" for many reasons. The Ansky play is a Hebrew classic. Musical version is by David Tamkin, musical director at Universal, who penned the score over 20 years ago. His brother, Alex, did the libretto. Irving Pichel, a Coast director, was called in to stage. Principals include Patricia Neway, who scored heavily on Broadway as lead in "The Consul," and Robert Hounsell, name-part lead in the film, "Tales of Hoffmann," who also sang the lead in another opera world preem about a month ago, in Stravinsky's "The Rake's Progress," in Venice.

## Ink Edinburgh Director

### On First U. S. Cab Tour

Ian Hunter, who succeeded the Met's Rudolf Bing as artistic director of the Edinburgh Music Festival, has been signed by the Columbia Lecture Bureau for a limited U. S. tour this winter. It will mark Hunter's first American visit.

Director (no relation to the actor of the same name) was Bing's assistant when the latter held the Edinburgh post just prior to coming to the Met. Hunter has been signed for at least 15 dates in December-January, for college and civic-music appearances. On his college engagements, he'll spend a couple of days on a campus, talking with students and profs.

## AUSSIE'S TAIT IN N. Y.

Frank Tait, one of the heads of J. C. Williamson Theatres of Australia, arrived in N. Y. Friday (3) from home via London for three to four weeks in N. Y., on combined business-pleasure trip.

Mrs. Tait—star of the D'Oyly Carte Co. as Viola Wilson—accompanied.

## Life of a Salesman

John Breiter, understudy for the leading part in the touring "Death of a Salesman," isn't superstitious.

He's doubling as a salesman for a steel company, making calls in the daytime in the towns the Arthur Miller drama plays.

## Authors' Rep Prez Thinks Unions Threat to Legit, Rather Than Pix, AM, TV

Editor, VARIETY. Last week's (3) issue of VARIETY contains a very interesting article, "Stage Unions Burn vs. Equity May Krup."

Many years ago it was predicted that motion pictures would kill the legitimate theatre, then that radio would do so, and then more recently that television would give it its death blow.

After 50 years (continuously) in the theatrical profession, I have learned enough about the enduring qualities of the theatre to know that it could never be destroyed by the mediums I have mentioned. However, I have known for some time that what is going to kill the theatre are the unions.

Roughly 77% of the plays produced every year are failures, and the financial loss runs into approximately \$6,000,000 annually. Why is it so many unions are doing so much to destroy this industry?

John W. Rumary, president of Society of Authors' Representatives, Ed.

## Briefs Heads New Haven

### Orch in 6-Concert Sked

New Haven, Oct. 9. Frank Brief, member of the NBC Symphony Orchestra, who has taken over conductorship of the New Haven Symphony Orchestra, will baton five of the orch's six concerts this season, bowing with the first at Woolsey Hall, Oct. 16. Pianist Ray Lev will be soloist.

Hugo Kortschak, retiring conductor, will lead one of the concerts for his farewell appearance, next March 18. For the season's finale, April 15, Brief will present Beethoven's Ninth Symphony, with the New Haven Choral assisting. Brief also has been invited to conduct the Rochester (N. Y.) Civic Orchestra in three pop concerts next spring.

## Future B'way Schedule

"Sleep of Prisoners," St. James Church, Oct. 16.

"Buy Me Blue Ribbons," Empire, Oct. 17.

"Faithfully Yours," Coronet, Oct. 18 (reviewed in VARIETY, Oct. 3, 31).

"Love and Let Love," Plymouth, Oct. 19 (reviewed in VARIETY, Aug. 29, 31).

"First Drama Quartet," Carnegie Hall, Oct. 22 (reviewed in VARIETY, March 14, 31).

"Fourposter," Barrymore, Oct. 24 (reviewed in VARIETY, July 11, 31).

"The Number," Biltmore, Oct. 25 (reviewed in VARIETY this week).

"Barefoot in Athens," Martin Beck, Oct. 31.

"Top Banana," Winter Garden, Nov. 1 (reviewed in VARIETY, Sept. 19, 31).

"Paint Your Wagon," Shubert, Nov. 5 (reviewed in VARIETY, Sept. 19, 31).

"To Dorothy, a Son," unspecified theatre, week of Nov. 19.

"Never Say Never," unspecified theatre, Nov. 20.

"Gigi," Fulton, Nov. 21.

"Brain Ring," unspecified theatre, week of Nov. 24.

"Fancy Meeting You Again," unspecified theatre, week of Dec. 3.

"Nina," Royale, Dec. 5.

"Constant Wife," National, Dec. 7 (original production reviewed in VARIETY, Dec. 8, 26).

"Point of No Return," unspecified theatre, Dec. 13.

"Caesar," "Antony," Ziegfeld, Dec. 19.

"I Am a Camera," unspecified theatre, week of Dec. 24.

"Pal Joey," unspecified theatre, Dec. 25 (original production reviewed in VARIETY, Jan. 1, 41).

"Point of Departure," unspecified theatre, Dec. 26.

John Brownlee, Metropolitan Opera baritone, has a non-singing dramatic part in the title role of "Ariecchino." The Busoni opera gets its American preem with the N. Y. Philharmonic in concert form at Carnegie Hall tomorrow (Thurs) night.

## Inside Stuff—Legit

Gabe Rubin, owner-operator of the Nixon Theatre in Pittsburgh, tried to talk producers Saint Subber and Lemuel Ayres into a two-week engagement of "Kiss Me, Kate" for his house, but they were afraid to chance more than a single stanza because the show had previously played to 65,000 people in that city. This took place when "Kate" was booked by the Civic Light Opera Assn. to open the outdoor season at the Pitt Stadium in 1949. Rubin pointed out that was nearly two years ago and, in addition, there's a difference between summer patrons and regular legit patrons, but Subber and Ayres said they preferred to wait and see what happens in the one December week at Nixon, and that they might come back later. Incident recalled Rubin's original peeve at them for booking "Kate" outdoors at a time when he and his associates were trying to save legit in Pittsburgh by investing \$250,000 remodeling the old Senator, film site, into the New Nixon after the old Nixon had been torn down.

## Legit Bits

Ann Sloper presaging Virginia Sale's one-woman show Oct. 21 at Town Hall, N. Y. . . . Peggy Phillips is writing the libretto for a musical version of "Shanghai Gesture," which Maurice Brockway and Paula MacLean plan to produce.

Ned Armstrong is presaging the tour of "Rose Tattoo" . . . Gary Davis has withdrawn from "Stalag 17" to concentrate on television, with Michael Everett replacing in the Donald Bevan-Edmund Truist comedy-meller.

George Brandt's touring edition of "Season in the Sun," with Victor Jory and Nancy Kelly co-starred, goes into rehearsal next Monday (15) under Burgess Meredith's direction, for a scheduled opening Oct. 28 at the American, St. Louis.

Ronald Howard, son of Leslie Howard, arrived by plane Monday (8) from London for a leading part in production of "To Dorothy, a Son" . . . Susanne Hanson joins the Broadway company of "Guys and Dolls" next week, replacing Maria Novotna as a member of the mission band.

Sally Benson is writing and Bretaigne Windust re-staging "Love and Let Love," the Louis Verneuil comedy starring Ginger Rogers, which has been postponed again from Oct. 15 to Oct. 19.

New Dramatists Committee held its first meeting of the new season last Friday night (5), with Howard Lindsay, Arthur Schwartz and Richard Rodgers addressing the 105 members present.

Philip Francon, author of last season's "Cellar and the Well," threw a party last week in Rochester for several friends in the touring "Death of a Salesman" company.

Carley Wharton's production of "A Month of Sundays," the musical edition of "Excursion," is auditioning for backers. It's budgeted at \$150,000, with \$100,000 reportedly pledged.

H. Clay Blaney and Leonard Altobelli will produce Alexander Groendale's "Little Evil" on Broadway this winter. They gave it a barn trout last summer.

Clifford Goldsmith, author of "What a Lie," subsequently extended into the "Aldrich Family" radio-TV series and the trout failure "Mr. Cooper's Left Hand," is authoring a new comedy, "And Then One Day," for Thomas Mitchell.

Richard Rodgers and Oscar Hammerstein, 24, are reportedly mulling the idea of a musical adaptation of "Pygmalion" to star Mary Martin. Hammerstein leaves today (Wed.) to attend rehearsals and the Nov. 1 opening of "South Pacific" in London, with Miss Martin as star.

Stager and co-author Joshua Logan leaves Oct. 20 and Rodgers follows Oct. 23.

Ben Segal, general manager for producer Anthony Brady Farrell, will partner with Chandler Cowles in the presentation of the new George S. Kaufman-Lepore MacGrath (Mrs. Kaufman) play, "Fancy Meeting You Here" . . . John Holden is production stage manager and James Hagerman stage manager of "Glad Tidings" . . . Harold Ehlins, of the William Morris legit department, is doubling as agent for TV producer-directors.

Actress Annett MacQuarrie left for Europe last week en route to Singapore, where she has a one-year nitery contract, with option for a second year.

Jack Weiser has joined the management of the 48th Street Theatre, N. Y., succeeding Harold Grossman, who quit to become manager of the Playhouse, N. Y.

Robert S. Weinstein and Thomas J. Clancy have formed the N. Y. Repertory Co. to present classic revivals at the Cherry Lane, N. Y.

Philip Friend has succeeded Glenn Anders in the cast of "Faithfully Yours," Ann Sothorn-Robert Cummings starrer trying out in Philly.

Paul Gregory is figuring on a Broadway run, starting Nov. 29, of his "Don Juan in Hell" novelty show, starring Charles Boyer, Charles Laughton, Cedric Hardwicke and Agnes Moorehead.

The offering plays a one-acter Oct. 22 at Carnegie Hall, N. Y.

Walter Macken, Irish actor-novelist who appeared on Broadway last spring in "King of Friday's Men," is rehearsing in "Heloise" in London.

Emlyn Williams will give a one-man show of scenes from Dickens for a two-week run starting Oct. 30 in the West End.

"Carousel," which closes next Saturday night (13) at the Drury Lane as the third longest-run (567 performances) in London history, lays off two weeks and then goes on tour.

George Schaefer, artistic director of the N. Y. City Theatre Co., says that he and other N. Y. City Center officials have heard nothing of a reportedly tentative deal for the La Jolla (Cal.) Playhouse to present four of its productions at the Center.

Peter Lawrence, whose touring production of "Peter Pan" opened this week in Baltimore, was a luncheon guest of the Cultural Activities Committee of the District of Columbia Board of Trade last week (26) in Washington, speaking against the District's child labor law, which forbids players under 14 from appearing on the local professional stage. His show isn't playing Washington for that reason.

Film actress Cathy O'Donnell will play the lead in "Never Say Never," the Albert H. Rosen-Lester Meyer production of Carl Lee's comedy.

Roger Clark, producer of last season's "Gramerocy Ghost," plans a Broadway production this winter of "Collector's Item."

Alfred Golden-Lillian Day comedy tried out last spring in the British provinces.

Ben Kistenkari named musical supervisor for Leland Hayward productions.

N. Y. City License Commissioner Edward T. McCaffrey announced last week the revocation of the licenses of Johnnie's Ticket Office and the Embassy Theatre Ticket Service, two smaller Broadway brokers.

Norman Kory, exec. with Broadway Exchange, N. Y., telephone service for show people, and Sherry Stone, of WATV, Newark, publicity staff, announced engagement.

Rodolfo Uslig, Mexican playwright, was to address the American Theatre Wing Monday (8) on playing and the Mexican theatre. Clair Leonard is handling his plays in N. Y.

Before returning to the Coast next week, Reuben Mamoulian expects to close a deal to stage a new Theatre Guild musical or a new Maxwell Anderson show, next spring.

"Lyric Revue," new click in London, has been acquired by Herman Shumlin, who plans to bring the original production to Broadway when it closes in the West End. Also on the producer's schedule, besides the current "Love On Her Petticoat," are "To Dorothy, a Son," starting rehearsal this week; Enid Bagnold's "Gertrude," slated for rehearsal in mid-December with British actress Glynis Johns as star, and for next season; "The Wolf Has Eaten Grandma" and "Under a Cloud" . . . Richard W. Krakauer, co-producer with Fred Finklehoffe of "Affairs of State" and presenter of the recent "Twilight Walk," has optioned "See the Jaguar," by N. Richard Nash, author of "Young and Fair."

Already on Krakauer's schedule are the incoming "Faithfully Yours," starring Ann Sothorn and Robert Cummings, plus the Sammy Cahn-Vernon Duke musical, "Casey Jones," and Leo Lieberman's "My Harvard Account."

"The People Win Through" drama about the Burmese struggle for independence authored by Burma's prime minister Thakin Nu, will get its U. S. preem Oct. 30 at Pasadena Playhouse Patio Theatre. It was brought to the attention of Playhouse managing director Gilmer Brown by the State Dept.

Laurence Claymore will produce Wilfred Cavanaugh's new comedy, "Along Came Claire," in Hollywood next month, with John Steele directing and Bigelow Sayre heading the cast.

## Congress Getting Warmer Towards Nat'l Theatre In D.C.; Two New Bills In

Washington, Oct. 9. Sentiment continues to grow in Congress toward erection of a national theatre in Washington. Latest manifestation are two more pieces of legislation introduced on the subject.

In the Senate, Sens. James E. Murray (D., Mont.), Herbert Lehman (D., N. Y.), Hubert H. Humphrey (D., Minn.), Paul H. Douglas (D., Ill.), and Kate Kefauver (D., Tenn.), are joint sponsors of a resolution for establishment of a National Arts Commission. The Commission, composed of 19 members, would encourage the growth and development of drama, music, opera, literature, architecture, sculpture, painting, ballet and dancing in the U. S. and would establish, maintain, and administer a suitable theatre and opera house in the nation's capital.

Cost of the building could come through private gifts or a federal loan which would be repaid from the theatre's operating profits.

Rep. Carroll D. Kearns (R., Pa.) introduced a bill on the House side to establish a National War Memorial Theatre and Opera Commission and to provide and maintain a National War Memorial Theatre and Opera Auditorium.

Under the Kearns bill, Congress would appropriate up to \$10,000,000 to erect and operate the structure. Commission would consist of 19 members but would be different in makeup than that proposed by the Senate Resolution.

Both the House and Senate measures provide that all plays, operas, etc., presented at the national theatre must be given in English.

## Levensaler to Direct

### At Albany Playhouse

Albany, Oct. 9.

Atwood Levensaler, for the past seven years director of stock in New England and Wisconsin, has been appointed by producer-general manager Malcolm Atterbury to a similar post at the Albany Playhouse. Levensaler's first assignment in Albany will be to stage "The Happy Time" for Atterbury's fifth season of fall and winter stock, opening Oct. 23.

Harry L. Young, director for the last three years, and operator of the Brattleboro, Vt., Summer Theatre, is going into television.



# Chi Grosses On Upgrade Last Week; 'Wedding' \$20,200, 'Moon' \$22,000

Chicago, Oct. 9. Despite a five-day, record-breaking heatwave, plus the high interest in the televised National League playoff and the World Series, all Chi legit grosses were up last week. "South Pacific," now just five weeks away from its first anniversary here, continues near SRO and selling into January. "Blondes" is big. "Moon Is Blue" looks good for the winter, with current grosses higher than the highly satisfactory opening weeks five months ago.

Three shows are due in Chicago before their Broadway premeas—"I am a Camera" and "Requiem for a Nun," both in November; and "Child of the Morning" around Christmas time. "Happy Time" is set for the Blackstone, Nov. 5.

## Estimates for Last Week

"Gentlemen Prefer Blondes," Palace (3d wk) (\$5; 2,200). Great \$45,600 in second stanza. "Member of the Wedding," Erlanger (3d wk) (\$3.80; 1,334). Still a Guild week, but up slightly with almost \$20,200. "Moon Is Blue," Harris (23d wk) (\$4.40; 1,000). Improved matinee lifted this one to a sock \$22,000. "South Pacific," Shubert (47th wk) (\$3; 2,100). Always near capacity; jumped a bit to \$47,700.

## Ballet Theatre Winds N.Y. Stay, \$89,600 for Run; Greco Co. Take OK \$21,100

Ballet Theatre wound up its three-week stay at the Met Opera House, N. Y., Sunday (7), with a whopping \$47,000 take (including tax) for the final stanza, at a \$3.60 top. For the three-week run of 22 performances, troupe garnered \$112,000, or \$89,600 excluding tax. Management claimed it operated in the black for the stretch exclusive of cost of its new productions, which will be amortized over the year.

Company opened a long tour in Hampton, Va., Monday night (8), working its way south and west to the Coast. It will return east in the spring to prep a long European tour, with another N. Y. engagement set for next fall.

The other dance troupe on Broadway, Jose Greco's Spanish Ballet, hit a fine \$21,100 in eight performances at the Shubert last week in its American debut. Good notices and reception indicate boff biz for the N. Y. run, originally set for four weeks, with possibility of a lengthened stay before the troupe goes on tour.

## \$250,000 Advance in For 'Guys and Dolls' in Dallas

Dallas, Oct. 9. Success of "Guys and Dolls" engagement by the State Fair of Texas was assured prior to show's opening Saturday (6), with between \$225,000 and \$250,000 in advance sales.

There's to be a total of 24 performances Oct. 6 to 21.

## 'FLED' 17G IN 4, PROVIDENCE

Providence, Oct. 9. Metropolitan Opera's presentation of "Fledermaus," at the 3,200-seater Loew's State, caught a fairly good \$17,000 in four performances on a three-day stand.

House was scaled from \$1.20 to \$4.80.

## Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Review), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

"Autumn Garden" (road)—Kermit Bloomgarden, prod.; Harold Clurman, dir.; Fredric March, Florence Eldridge, stars.

"Buy Me Blue Ribbons" (CD)—Jay Robinson, prod.; Cyril Ritchard dir.

"Fledermaus" (O)—Sol Hurok, prod.; James Westerfield, dir.

"Gigi" (C)—Gilbert Miller, prod.; Raymond Rouleau, dir.

"Happy Time" (road)—Rodgers & Hammerstein, prods.; Robert Lewis, dir.

"Never Say Never" (C)—Albert H. Rosen, Lester Meyer, prods.; Robert Sinclair, dir.

"Nina" (C)—John C. Wilson, prod.; Gregory Ratoff, dir.; Gloria Swanson, David Niven, stars.

"Point of No Return" (O)—Leland Hayward, prod.; H. G. Potter, dir.; Henry Fonda, star.

"To Dorothy, a Son" (C)—Ezra Shumlin, prod.; dir.

## Ballet Russe, With \$5,300

### In 2, Starts Columbus Off

Columbus, Oct. 9. Hartman Theatre opened Columbus legit season with Ballet Russe de Monte Carlo pulled in a fair \$5,300 at the Hartman in matinee and evening performances Sunday (7) to start the Columbus season.

House continues lighted as "Black Chiffon," with Sylvia Sidney, began its road tour with a four-day engagement here Monday (8).

## Current Road Shows

(Oct. 8-20)

"Barefoot in Athens"—McCarter, Princeton (12-13); Locust Street, Phila. (15-20).

"Black Chiffon" (Sylvia Sidney, Henry Daniell)—Hartman, Columbus (8-11); Memorial Aud., Louisville (12-13); American, St. Louis (15-20).

"Candida" (Olivia de Havilland)—American, St. Louis (8-13); Orpheum, Kansas City (15-18); KRNT Theatre, Des Moines (19-20).

"Cocktail Party" (Vincent Price, Marsha Hunt, Estelle Winwood, Rose Hobart)—Curran, San Francisco (15-20).

"Darkness at Noon" (Edward G. Robinson)—Gayety, Washington (8-20).

"Death of a Salesman"—Avon, Utica (8); Astor, Syracuse (9-10); Strand, Ithaca (11); Strand, Elmira, N. Y. (12-13); Shea's, Bradford, Pa. (15); Shea's, Jamestown, N. Y. (16); Park, Meadville, Pa. (17); Shea's, Ashtabula, O. (18); Colonial, Akron (19-20).

"Faithfully Yours" (Ann Sothern, Robert Cummings) (tryout)—Forrest, Philadelphia (8-13) (reviewed in VARIETY, Oct. 3, '51).

"Fledermaus" (Metropolitan)—Opera House, Boston (8-13); Mosque, Richmond (15-17); Lyric, Baltimore (19-20).

"Fledermaus" (Hurok)—Bushnell Aud., Hartford (15); Proctor's, New Rochelle, N. Y. (16); Metropolitan (17); Mosque, Newark (18); Academy of Music, Phila. (19); Constitution Hall, Washington (20).

"Fourposter" (Jessica Tandy, Hume Cronyn) (tryout)—Playhouse, Wilmington (11-13); Plymouth, Boston (15-20) (strawhat production reviewed in VARIETY, July 11, '51).

"Gentlemen Prefer Blondes" (Carol Channing)—Palace, Chicago (8-20).

"Guys and Dolls"—State Fair Aud., Dallas (8-20).

"Kiss Me, Kate"—Metropolitan, Providence (8-10); Bushnell Aud., Hartford (11-13); Masonic Temple, Scranton, Pa. (15-16); Penn. Wilkes-Barre, Pa. (17-18); Rajah, Reading, Pa. (19-20).

"Love and Let Love" (Ginger Rogers) (tryout)—Plymouth, Boston (8-13) (reviewed in VARIETY, Aug. 28, '51).

"Member of the Wedding" (Ethel Waters)—Erlanger, Chicago (8-20).

"Mister Roberts" (Tod Andrews)—Royal Alexandra, Toronto (8-13); Grand, Ottawa (15-16); Erlanger, Buffalo (18-20).

"Moon Is Blue" (2d Co.)—Harris Chicago (8-20).

"Moon Is Blue" (3d Co.)—Shubert, New Haven (8-13); Forrest, Phila. (15-20).

"Oklahoma"—Colonial, Boston (8-20).

"Paint Your Wagon" (James Barton) (tryout)—Shubert, Boston (8-20) (reviewed in VARIETY, Sept. 19, '51).

"Peter Pan" (Veronica Lake, Lawrence Tibbett)—Lyric, Baltimore (10-13); Nixon, Pittsburgh (15-20).

"South Pacific" (Janet Blair, Richard Eastham)—Shubert, Chicago (8-20).

"The Number" (tryout)—Walnut St., Phila. (8-20) (reviewed in VARIETY this week).

"Top Banana" (Phil Silvers) (tryout)—Shubert, Phila. (9-20) (reviewed in VARIETY, Sept. 19, '51).

## 'Tidings' \$22,600, Det.

Detroit, Oct. 9.

"Glad Tidings" lived up to its name, providing the Casa Theatre with \$22,600 in a week's run last week.

Detroit legiters now go dark until Oct. 21, when the Shubert lights for the first time this season for "Mister Roberts," in for a week.

The Casa reopens Oct. 22 with "Happy Time."

## 'Dolls' Departs L.A. With \$503,000 for 9½ Weeks

Los Angeles, Oct. 9.

Midweek departure of "Guys and Dolls" left the town with only one legit offering, "The Beaumont Affair," which promptly began to pick up speed. British thriller hit \$4,600 in its third full week at the 376-seat Las Palmas and will hold at least another fortnight.

"Dolls" grabbed a capacity \$26,100 on its final four days to reach \$503,000 for nine and one-half weeks. Tally gave the Civic Light Opera Assn. a total of \$1,118,208 for its 22½ week season. Other CLO offerings were "Where's Charley," which drew \$245,036 in five weeks as the season opener; "Merry Widow," \$192,652 in four weeks; and "Three Wishes for Jamie," \$177,500 in four weeks.

Season marked the second time in history CLO has topped the \$1,000,000 gross mark, but the current year was just under last year's \$1,147,142 for 22 weeks. Record 1950 total included a Los Angeles mark of \$561,492 set by "South Pacific" in a 10-week stand.

## 'Banana' 35G, Hub; Ginger \$22,600

Boston, Oct. 9.

Hub legit season continues along at a neat pace with a couple of newcomers, "Paint Your Wagon" and "Fledermaus," bowing in this frame. "Oklahoma," in its second week at the Colonial, is holding up okay, and "Love and Let Love," thanks to the presence of Ginger Rogers, is stirring up neat box-office activity at the Plymouth. "The Fourposter," with Jessica Tandy and Hume Cronyn, bows in at the Plymouth for one week Oct. 15.

### Estimates for Last Week

"Kiss Me, Kate," Opera House (2nd wk) (\$3.60; 3,000). Wound second week with over \$29,000. "Fledermaus" open last night (Mon.) for one week.

"Love and Let Love," Plymouth (1st wk) (\$3.60; 1,200). Plenty of interest in this one with nifty \$22,600.

"Oklahoma," Colonial (1st wk) \$4.20-\$1,500. Brutal \$15,300, but is due for a jump this week.

"Top Banana," Shubert (3rd wk) (\$4.80-1,700). Wound three-week trial run with near-capacity \$35,000. "Paint Your Wagon" bowed in last night (Tues.) for three weeks.

## 'DARKNESS' FAIR \$15,200 IN WEEK AT BALTIMORE

Baltimore, Oct. 9.

"Darkness at Noon," starring Edward G. Robinson, opened the legit season at Ford's here last week as the first of five plays under American Theatre Society-Theatre Guild subscription and mounted a fairish \$15,200 for the week. Nothing else on the immediate agenda for this house, with the Veronica Lake-Lawrence Tibbett "Peter Pan" set for a four-day stand in the indie-booked Lyric beginning tomorrow (Wed.).

Edward Everett Horton, in "Springtime for Henry," opens Don Swann's season of theatre-in-the-round at the Sheraton Belvedere Hotel, Oct. 16, and the Met Opera version of "Fledermaus" is set for a three-day booking at the Lyric, Oct. 18.

## 'Roberts' \$15,200, Mont'l

Montreal, Oct. 9.

"Mister Roberts" did a dull \$15,200 at His Majesty's here last week on its second appearance. House was scaled to a \$3.94 top.

"Oklahoma" returns for one week Oct. 22, followed by "Rose Tattoo" Oct. 29 and then "Don Juan." Josephine Baker is slated for a stint starting Nov. 19.

## 'Moon' \$3,800, Princeton

Princeton, Oct. 9.

Third company of "Moon Is Blue" playing a break-in engagement at the McCarter here last Friday and Saturday (5-6), grossed a mild \$3,800 for three performances. Fact that many of the Princeton students were at Annapolis for the Navy football game was figured an adverse factor.

Troupe is playing this week at the Shubert, New Haven.

Pearl Primus and her dancers are set for the Royal Command Performance at Victoria Palace Oct. 29. Act is booked by Jack Hylton to play for season at the Adelphi theatre late this month or early November.

# B'way About Same, But Upturn Due; 'Seen' \$16,300 (5), 'Joan' \$16,800 (4), 'Music' Panned, 'Aisle' Big \$46,700

Business on Broadway last week was about on a par with the previous stanza. As expected, attendance was off a bit the first two nights, which were Jewish holidays, with the World Series apparently limiting recovery the latter half. This week's receipts may also be hit by the Jewish holiday last night (Tues.) and today, but should climb back starting tomorrow (Thurs.). Conditions are figured likely to improve next week.

The total gross for all 13 shows last week was \$438,600, or 85% of capacity (for the corresponding frame last year the 20 current shows grossed \$484,800, or 83%, which was a dip of 2% from the week before). Week before last the total for 14 shows was \$469,300, or 80%. Last week, five representative moderate draws played to 76% of capacity, a drop of 1% from the previous week.

Last week's openings, "Remains to Be Seen" and "Saint Joan," drew divided notices, but both started promisingly at the box-office. "Remains" has a reported advance sale of about \$150,000 without parties and has been getting a lively broker call, and "Joan" gets a sendoff from its Theatre Guild subscription list. "Music in the Air," opening Monday night (8), got tepid reviews and has a reported advance of around \$150,000, including a few theatre parties. "Glad Tidings" premeas tomorrow night (Thurs.) with about 40 party dates and a total advance estimated at around \$90,000.

### Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Review), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

Other parenthetic figures refer, respectively, to top price, "indicates using two for ones," number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net, i.e., exclusive of tax.

"Affairs of State," Music Box (54th wk) (C-\$4.80; 1,012; \$26,874). Almost \$22,500 (previous week, \$22,800).

"Call Me Madam," Imperial (52d wk) (MC-\$7.20; 1,400; \$51,847). Over \$52,300 again.

"Diamond Lil," Broadway (4th wk) (CD-\$3.60-\$3; 1,900; \$32,727). Nearly \$16,000 (previous week, \$15,100).

"Guys and Dolls," 46th Street (46th wk) (MC-\$6.60; 1,319; \$43,904). As always, \$44,400.

"King and I," St. James (28th wk) (MD-\$7.20; 1,571; \$51,717). Also the same, \$51,700.

"Lace on Her Petticoat," Booth (5th wk) (C-\$4.80; 766; \$20,235). Almost \$9,000 (previous week, \$7,600).

"Moon Is Blue," Miller (31st wk) (C-\$4.80; 920; \$21,586). Over \$20,900 (previous week, \$21,100).

"Remains to Be Seen," Morosco (1st wk) (C-\$4.80-\$6; 912; \$26,000). Opened Wednesday night (3) to three favorable notices (Hawkins, World-Telegram & Sun; Pollock, Compass; Watts, Post), two pans (Atkinson, Times; McCord, Herald Tribune) and two inconclusive (Chapman, News; Garland, Journal-American); first five performances \$16,300.

"Rose Tattoo," Beck (38th wk) (CD-\$4.80; 1,124; \$28,000). Nearly \$15,000 (previous week \$16,500); closing Oct. 27, to tour.

"Saint Joan," Cort (1st wk) (D-\$4.80; 1,056; \$27,000). Opened Thursday night (4) to three favorable reviews (Atkinson, Times, Hawkins, World-Telegram & Sun; Pollock, Compass), one pan (Coleman, Mirror) and four two-opinion, or both good and bad (Chapman, News; McCord, Herald Tribune; Garland, Journal-American; Watts, Post); first four performances over \$16,800.

"Seventeen," Broadhurst (16th wk) (MC-\$6; 1,160; \$37,000). Same as previous week, about \$27,500.

"South Pacific," Majestic (129th wk) (MD-\$6; 1,659; \$50,186). Again \$50,700.

"Stalag 17," 48th St. (22d wk) (CD-\$4.80; 921; \$21,547). Almost \$16,400 (previous week, \$16,300).

"Tree Grows in Brooklyn," Alvin (25th wk) (MC-\$7.20; 1,331; \$47,167). Nearly \$32,000 (previous week, \$30,700).

"Two on the Aisle," Hellinger (12th wk) (R-\$6; 1,527; \$47,600).

Over \$46,700 (previous week, \$45,600).

### OPENING THIS WEEK

"Glad Tidings," Lyceum (C-\$4.80; 995; \$22,845). Play by Edward Mabley, stars Melvyn Douglas and Simone Hasso, presented by Harold Bromley, capitalized at \$50,000, production cost \$30,000 (plus \$10,000 in bonds, but less \$5,000 tryout profit) and can break even at around \$15,500 gross; tryout reviewed in VARIETY, Oct. 3, '51, opens tomorrow night (Thurs.).

"Music in the Air," Ziegfeld MC-56; 1,628; \$48,244. Revival of 1932-33 musical with music by Jerome Kern, book and lyrics by Oscar Hammerstein 2d; stars Dennis King, Jane Pickens, Charles Winninger, Conrad Nagel; presented by Reginald Hammerstein; capitalized at \$150,000, production cost about \$105,000 (plus \$20,000 bonds and \$15,000 tryout loss) and can break even at around \$33,000 gross; tryout reviewed in VARIETY, Oct. 3, '51, opened Monday night (8) to two positive reviews (Chapman, News, Coleman, Mirror) and six, gentle negatives (Atkinson, Times, Garland, Journal-American; Hawkins, World-Telegram & Sun; McCord, Herald Tribune; Pollock, Compass; Watts, Post).

## 'Wagon' \$42,600, 'Yours' 22G, Philly

Philadelphia, Oct. 9.

As of today (9), Philly has three of its four regular legit houses open and occupied, and by next Monday the entire quartet will be lighted. But from present indications that situation may not last very long, as the booking prospects are spotty and dubious.

In the meantime biz in the legit continues to be very hot.

Last night (Mon.), "The Number" bowed as the Walnut's first show of the year, with a very mild advance. Dane Clark's Hollywood name is figured to help this one during its two local weeks. Tonight (Tues.) Shubert gets the new musical "Top Banana," which comes here with plenty of enthusiastic hatwaving from its Boston tryout. Show is here for two weeks with a good advance sale reported.

### Estimates for Last Week

"Paint Your Wagon," Shubert (3rd wk) (\$5.20; 1,870). In its third and final stanza, this tryout tuner got a terrific \$42,600. It was solidly SRO most of week. "Top Banana" opens a three-week tryout stay tonight (9).

"Faithfully Yours," Forrest (1st wk) (\$3.90; 1,780). This tryout got a very nice \$22,000 in the face of generally adverse notices. Names of Ann Sothern and Robert Cummings undoubtedly helped and females in all audiences seem to like show immensely. "Moon Is Blue" (third company) in next Monday for indefinite stay.

## 'Salesman' \$15,500

### In Three-Way Split

Rochester, Oct. 9.

"Death of a Salesman" played three performances Friday and Saturday (5-6) at the Auditorium here for a gross of \$5,800. Following a take of \$8,300 on a four-performance stand Monday-Wednesday (1-3) at the Erlanger, Buffalo, and \$1,400 for a one-nighter Wednesday at Shea's, Erie, that gave the Arthur Miller drama a total return of \$15,500 for the week. As usual with this show, it started slowly and built on favorable reviews and word-of-mouth.

Kermit Bloomgarden production is splitting this week between Utica, Syracuse, Ithaca and Elmira, N. Y.

## 'Number' 6½G in 4, N. H.

New Haven, Oct. 9.

Biz was only fair for the premeas of "The Number" at the Shubert last weekend (4-6). In for four performances at a \$3.60 top, take was an estimated \$6,500.

"Moon Is Blue" (third company) is here for a full week currently (8-13). House goes dark next week and the following week brings the Henry Fonda "Point of No Return" troupe for a week of rehearsal, prior to its playing dates, Oct. 29-Nov. 3.



the plot and Kirk Brown as an

officials police lieutenant  
Bretaigne Windust has staged

Theatre Guild presentation of Margate Webster's production of drama by Her and Shaw in three acts (seven women) Stars Lita Hagen, features John Buchanan, Jr., Andrew Crickshank, Alexander

|                           |                    |
|---------------------------|--------------------|
| N. Y. Co. 4 '31           |                    |
| Robert de Mandicourt      | James Hall         |
| John Steward              | Bertou Hall        |
| John                      | Lila Hagen         |
| Bernard de Pouleuges      | Fredon Hanes       |
| Archbishop of Rheims      | Frederic Warkol    |
| Duke of the Tremouille    | Norman Holm        |
| Page                      | Joseph Houde       |
| Count de Bois             | Frederic Warrine   |
| Captain la Nive           | Paul Ballentine    |
| Dauphin                   | John Buckenhardt   |
| Duchess of the Tremouille | Sylvia Farinham    |
| Page to Dauphin           | Robert Farinham    |
| Earl of Warwick           | Tom Hughes Sam     |
| John de Stenburgh         | Andrew Crutchfield |
| Page to Warwick           | Dan Allen          |
|                           | Alexander Smith    |
|                           | Terry Grogg        |

Current revival of Shaw's "Saint Joan," done only twice before on Broadway—by the Theatre Guild originally in 1923 with Winifred

Play itself, by now, is something of a classic, presenting a Shaw in a more serious and even a religious mood. At the same time, it po-

Margaret Webster has approached the staging with obvious affection and care, with excellent taste, and with a shrewd sense of the theatre, to give the long three-act topswift pace of *The Theatre Guild* as sponsored again, has invested the production with lavish, tasteful costuming, by Eleanor Robbins, and clever (if simply designed) sets by Richard Harrison. *Scene*, *Only One to the*

The revival has been superlatively cast. Uta Hagen, as the Maid of Orleans, presents a vivid, personification, somewhat stylized but always touching and absorbing. She may crop up as Miss Hagen handle the early scene, "probably remembering the poetic dancel of 'Joan of the Lorraine' or Miss Hagen's of ethereal Desdemona of 'Othello'.

Here, instead, is a raucous, a most rollicking country girl, sure of herself and her mission, a pretty brash about it. It is as authentic as any other interpretation.

Choices for supporting roles. Unusually fine Standout is Jack Buckmaster, as the weak coward Dauphin—stealing every scene he in, even those with Miss Hagood. Another excellent performance is that of Andrew Cruikshank, the cynical venal Earl of Warwick seeking Joan's death at the start. Other fine jobs are those of Frederick Rolfe, as the quiet terrifying Inquisitor; James Davidson, first as the squire who sends Joan to the Dauphin, later as the

a lofty, emotional plane to a debunking cynical status. But it gives the old Shaw a chance to tell off everybody in his superb fashion. **Bron.**

Reginald Hammerstein production of musical revival in two acts (eight scenes)

This was a mistake. For the

his debut as a producer, is presenting a sadly dated work to which the late Jerome Kern set the music, and Regzie's brother Oscar II set book and lyrics. Oscar also staged this revival—with not too much imagination. Four fine leads are wasted on it, in Dennis King, Jane Pickens, Charles Winninger and Conrad Nagel. Only King shines in it, hampered though he is by the book.

King works wonders with stale comedy and dated situations, and sings a couple of tunes pleasantly. Winner has some opportunity to play a sentimental old songwriter and gives the role flavor. Miss Pickens, attractive and accomplished as ever, is largely wasted though her lovely voice gives her songs some distinction. Nagel is also his smooth, ingratiating self.

**St. Paul**

Continued from page 54

good. It feels promotion of events is healthy for the city, but press agents still have to fight for space. Dropping of paper's magazine section and increasing size of Sunday women's section doesn't mean more publicity space on that day, perhaps less. Critic John Harvey plugs mostly for musical events on the U. of Minnesota campus—the Minneapolis Symphony, various concert companies and ballet. Nienies says

opens the legit season, and the Theatre Guild-American Theatre Society subscription series, Oct. 29-30 in the Auditorium Theatre, where all stage plays are presented. Theatre Guild subscriptions are equal to 1950's \$12,000 advance for four events. In the current trend, this is considered good for St. Paul.

## Darkness

To us it seemed criminal that the Negro population of Baltimore should be denied the right to see the play simply because they were Negro. The play asserts that no state in which the human being is sublimated to the dogma can morally function, and yet that horror was being perpetrated in the very city in which we were playing. The ladies and gentlemen present were most vehement, and most positive in their response.

I am writing you because these most interested citizens then and there unanimously passed a resolution to petition the lessee of the theatre to once and for all change his policy. Many of them spoke on the subject, and it was gratifying to hear their progressive, vital concern pouring forth. We sincerely hope that in some way we have helped to blot out the stigma of segregation in this city, for we firmly believe it is a cancer which must and eventually will be removed from the American scene.

## KALZEN

Other creditors include: Toots Shor's restaurant, N. Y. \$282; Reuben's, N. Y. \$165; Longchamps restaurant, N. Y. \$123; and for services rendered, singer Charles Friedman, \$2,000; producer Dale Wasserman, \$230; Harry King, \$250; Masque Sound Engineering, \$729; and the law firm of Paul Weiss, Rifkind, Wharton & Garrison, \$1,523. Also dancer-choreographer Jack Cole, \$2,500; Triangle Scenic Studio, \$2,800; Century Lighting, \$3,900; director Robert Gordon, \$2,249; the William Morris agency, \$638; and the Authors League of America, \$5.

Outstanding judgments against Katznel include songwriter Sammy Fain, \$784; lyricist Paul Francis Webster, \$983; Arthur Ross, \$71; I. Weiss & Son, \$4,816; Nolan Bros. scenic studio, \$12,133; Alfred Dunhill of London, \$123; Beverly Hills Hotel, \$969; Marie Caplan, \$1,400; theatrical textile manufacturer Joseph Maharam, \$4,369; Eaves Costume, \$9,553; John H. McAden and Samuel Schwartz, of Charlotte, N. C. \$43,511; Joseph W. Shiffenhaus, \$3,100, and the Amergo Co., \$3,021.

One of the classics in jewelry

The opera has the benefit of several fine singers in Robert Rounseville, Patricia Neway and Mack Harrell, who play the leads in this tragedy of unfulfilled love with its background of the supernatural. "The Dybbuk," which has been performed successfully in the Yiddish-language theatre many times (and by the Israeli Hahinukh Players in New York several seasons ago), will be recalled as the story of the Talmudic student whose impoverishment stands in

The first of the opera's three acts is markedly slow and lacking in vitality, and while the second and third pick up somewhat, it's insufficient to lift the overall production. Rounseville sings the role of the Talmudic student with considerable effectiveness, and Miss Neway and Harrell, as the bewitched one and the "wonder" rabbi, also lend themselves well to their singing parts.

Irving Pichel, better known as a film director in Hollywood, has been unable to cope with the extremely heavy libretto and music, that has captured little of the liturgical flavor one might have thought would be conspicuous in an opera of this type. Kahn

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**Ninth Life & The Caller**  
(BLEECKER ST., N. Y.)

Ray Yates' unique discussion group for playwrights, the Dramatists Forum, has provided showcase production for short plays by two of its members at New Stages' former headquarters on Bleecker St. Sidney E. Porcelain's 'Ninth Life' is a gimmicky little item in the style of a Grand Guignol sketch, complete with trick blackout, which might seem less silly if it had been written and staged with more finesse.

The second and longer work of the evening, running a little over an hour, is "The Caller," a sometimes gripping melodrama by Jerry Kaufman, in which a lonely, embittered spinster is driven frantic by telephone calls from a mysterious crank. Her caller drops into her apartment through a window, and turns out to be a young psychopath. When several people attempt to rescue her, the young man strangles her. Out of fairly hackneyed materials, Kaufman has achieved some unacknowledged effect. Elizabeth Plachin's performance as the spinster is staid and Harold Anderson is good in the less interesting part of the psychopathic menace. Gale.

London, Oct. 2.

Arthur Brough is dickering with Constance Cox for her latest play, "Because of the Lockwoods". . . . Walter Ellis has completed a new farce, titled "Strip-Tease for One". . . . H. M. Tennant, Ltd., is scheduling production of Arthur Schmitt's "Fraulein Elsa" for the West End, with Mal Zetterling in the title role.

Allstar Slim will play the Captain Hook role in the annual revival of Daniel Mayer's "Peter Pan," for which Joan Greenwood has just been signed for the title role. Play is in for the four weeks' Xmas season at the Scala Theatre, after which it plays 12 weeks in the provinces. As of former years, Ceeli King will produce.

"The Winter's Tale" folds at the Phoenix Theatre in mid-January and will be followed by John Gielgud's revival of "Much Ado About Nothing."



## Plays Out of Town

Columbus, which narrowly missed "Black Chiffon" when Mady Christians became ill, opened its legit season with the show at the Hartman last night (Mon.), with Sylvia Sydney in the role.

"Season in the Sun" has been indefinitely delayed.

Miss Jerrold, with much of the sly impishness of her "Arsenic and Old Lace" performance, gets every ounce out of her delightful role. Her two daughters are well contrasted in the competent hands of her own daughter Joan Harben and Avice Landone. Raymond Huntley plays the bored head of the house in his usual caustic vein while Elizabeth Henson provides a crisply pert temptation in the form of the nurse. Tilisa Page and Peter Hammond romp through their adolescent roles as the young lovers. Graham Stuart rejoins in his

Play is an indigestible hotch-potch of symbolic drama and maudlin sentiment, with the real meaning or purpose of the story remaining in obscurity. Plot revolves around a once famous poet shut away from the world after be-

Season in the Sun has been definitely delayed.

## Broadway

Leonard L. Levinson's 20th ann. RCA proxy Frank M. Polson due back this weekend from his Paris, Rome and Madrid quickie.

CBS' Frank Sinatra houseguesting with his old friend, RCA veeper Manie Sacks, while in N. Y.

Jean Louis, Columbia Pictures costume designer, arrived in town over the weekend enroute to Paris. Harry Gray being testimoniated at the Hotel Waldorf-Astoria Nov. 25 by the Hebrew Kindergarten & Infants Home.

Stephen Fallos, British producer, here looking into release of his newest, "Hotel Sahara," Yvonne De Carlo star.

Jack Broder, prez of Jack Broder Productions and Realist Pictures, trained back to the Coast Monday (8) after a week in town.

Guest speaker at N. Y. Film Board of Trade Oct. 17 will be Si Fabian, who will talk on "Television and The Industry."

Marvin Schenck, Loew's v.p. stationed at the studio, back to the Coast yesterday (Tues.) after five days of huddles at the homeoffice.

Evelyn Gerstein, former film and literary flack (Duell, Sloan & Pearce), giving a course in "History of the Movies" at Hunter College.

Allen Rivkin, Metro writer, returns to Hollywood Friday (12) after 10 days here digging background material for his next, "The Big Lie."

Nat Karson flew in from London for the services for his father, Jacob Karson, a retired interior decorator, who died at 71 of a heart ailment.

General David Sarnoff squired Mrs. John T. Cahill, wife of the RCA chief counsel, to the "Music in the Air" premiere wherein her sister, Jane Pickens, co-stars in the revival.

Ed Schuyler bedded 10 days with an infected leg following his quickie to Paris—returning here with his charge, Josephine Baker, currently at the Roxy—out and about again.

Robert Taylor due in tomorrow (Thurs.) on the "Queen Mary" from Europe. He'll remain a week for "Quo Vadis," publicity—he's the star of the Metro epic—then returns to the Coast.

Julius C. Stein, MCA board chairman, said to be flirting with the idea of selling his Beverly Hills showplace in order to divide his time between New York and Europe, where he would maintain homes instead.

Dario Sorla, head of Cetra-Sorla Records, and his wife, Doris Jarrell, N. Y. Philharmonic and Columbia Artists Mgt. press head, flying back from Rome Friday (12) after two months abroad on combined biz-vacation.

John B. McCullough, director of the Motion Picture Assn. of America's technical services department, will address the National Safety Congress, which is closing a two-day meet at the Stevens hotel, Chicago, today (Wed.).

Kay Carrington (Mrs. Arthur Schwaartz), who created the Sieglind role in "Music in the Air," sent a "from one Sieglind to another" wire to Lillian Murphy, in the current revival at the Ziegfeld, even though they've never met.

Philip and Julius Epstein arrived in N. Y. from the Coast this week for preliminary work on their next pic for Paramount. They'll write and direct "Rosalind," which calls for some shooting in N. Y. Pat Duggan will be the producer.

Brad Kelley won one of those unexpected \$1,000-to-\$1 bets on the Giants copping the pennant and while it was for benefit of a prep school his boy attends the news of the fabulous win has cost the King Features veeper fast bucks and deuces to bellhops, barkeepers, elevator boys, etc., not to mention some fancy dinners.

## Paris

By Maxime de Bois

(33 Blvd. Montparnasse)  
Germaine Montero at reopened cabaret Chez Gilles.

Pierre-Louis Guerin installed an ice show at his Lido Club.

Charles Trenet in a one-man show at Theatre De L'Etoile.

Edith Piaf to do Kurt Weill's "The Beggar's Opera" for radio.

Cole Porter in town to pick up backgrounds for his next musical.

Raoul Levy may quit Paris to produce either in Italy or Mexico.

Jacques Dumesnil and Louis Salmeron getting the Legion of Honor.

Danielle Darrieux back in town after her Hollywood stint in "Five Fingers."

Michele Morgan set for a new pic, "Day of Wrath," to be directed by Jean Delannoy.

Claude Luter orch. a leading French jazz outfit, back in Paris at Le Vieux Colombier.

Frantudino decision to close

down three of its studios makes five shutterings this year.

Yvonne Faverger of Motion Picture Assn. of America staff here in hospital for appendectomy.

Henri Bernstein bringing back a 25-year-old legitter of his for his theatre Les Ambassadeurs.

Charles Holland, American Negro tenor, to London for a series of longhair concerts under the aegis of Amphitheatre, Ltd.

Edith Piaf out of plaster cast and planning to resume her legit role in "La Pute Lite" Oct. 15.

Nitery College Inn reopening after five years and featuring American songsmith Jimmy Davis.

Raymond Rouleau engaged Lill De Nobili to do sets for his forthcoming directorial legit stint, "Gigi," in the U. S.

Barbara Laage and Renee (Mrs. Steve) Passeur both to be in next Theatre du Quartier Latin cast. Both are learning the hottest kind of French slang.

## Las Vegas, Nev.

By Bill Willard

Mitzl Green opens Desert Inn next Tuesday (16).

Lou Holtz, Ames Bros. sharing top marquee space at last Frontier.

Billy Daniel & Lita Baron held over into sixth week at El Rancho Vegas.

Ray Anthony orch. Jay Lawrence, Jesse James & Cornell step into Thunderbird tomorrow (Thurs.) for fortnight.

Benny Goffstein, Wilbur Clark, Lieut. Gov. Cliff Jones attended Variety Midwinter Conference in Toronto, then hied to World Series.

Approval from Washington allows building of Hotel Caribbean on Highway 91 Strip, 10 stories high, and South American modern structure, to cost \$9,000,000.

Variety Club benefit to heap coffers of School for Handicapped Children set for Dec. 4, with Jack Benny, Dinah Shore and possibly Dean Martin & Jerry Lewis and Marge & Gower Champion, at Flamingo.

Constance Moore skies in from Gotham today (Wed.) to open two frames at El Rancho Vegas, following vidstint on Berle show. Frankie Carle, previously booked with orch and revue, cancelled for TV commitments.

## Chicago

Helen Richards in ahead of "Don Juan in Hell."

Actors Equity stages a matinee benefit of "Moon Is Blue," Oct. 17.

Eddie Dowling in huddling with John D. MacArthur, his co-producer on "Child of Morning," due here in January.

Herb Carlin, Opera House manager, booked in an extra performance of "Don Juan in Hell," due here Oct. 12. Original one-shot was sold out three weeks in advance.

Frank Scully, VARIETY columnist, in town over the weekend to lecture National Society for Crippled Children and Adults. He headed back for the Coast yesterday (Tues.).

Academy of Motion Picture Arts & Sciences proxy Charles Brackett in last week to receive annual Doris Miller Foundation award. He repped the film industry for achievement in field of race relations.

Press Veterans annual dinner at La Salle Hotel, Nov. 3, will honor such ex-City News Bureau employees as Charles MacArthur, Samson Raphaelson, Melvyn Douglas, Harland Ware, Bruce Cabot and Sam Gordon.

Greg Davidson, formerly a VARIETY staffer in Chi, living in Van Nuys, Cal., where her eye doctor-husband has opened an office. Couple recently returned from two years in Germany, where he was a major in the Army.

## Memphis

By Matty Brescia

Ray Robbins orch booked for three weeks at Peabody.

Bob Jones, southern newsmen, now splicing and news editing at WHHM.

Buddy Page, of Ted Mack's staff, screening talent for "Amateur Hour" show skedded at Auditorium Oct. 18.

Memphis' new proposed Arena theatre already has raised 12G with two more to go before getting underway.

Ballet Russe de Monte Carlo skedded here Nov. 13-14, and "Rodgers and Hammerstein Night" booked Nov. 20, both at Auditorium.

Mid-South Fair here played to record crowds during nine-day stand. Downtown theatres' b.o. suffered somewhat during this period.

## London

Salvatore Dell'Isola, musical director of "South Pacific," arrived here last week.

Raymond Massey expected next month for rehearsals of his first play, "The Hanging Judge."

Sharman Douglas starting work at the Alexander Korda offices as publicity rep for Loper Films.

Harold Salemon, here for the launching of "Cyrano," hopped to Paris to plan campaign for film there.

Pat Kirkwood ordered to take three months rest by her medico. She left the cast of "Fancy Free" recently.

Arthur Crocker, former director of Bernard Delfont's, who recently resigned, starting up in his own management.

Joyce Arnoff Corday, former Cleveland journalist, has joined the overseas publicity staff of Associated British Pathé.

Max Thorpe, Columbia's British topper, planes to N. Y. next week for routine conferences with Joseph A. McConville and other execs.

Herb Jeffries, currently entertaining the G.I.s in Germany, booked to follow the Deep River Boys in cabaret at the Empress Club.

C. J. Latta, chief barker of the London Variety Club tent, and D. J. Goodlate, property master, to Dublin Oct. 26 for induction of the Irish tent.

Film director Michael Powell branching into the legit field with "Heloise," which tries out in the Provinces Oct. 22 before coming to the West End.

Abe Aronson, partner with Barnett Bros. in the Embassy Club and the 400 Club, off to America Oct. 16 for his annual holiday. Will be back in the spring.

Sidney Grace, managing director of Charles L. Tucker's Enterprises, who quit his job four days before Tucker's return from U. S., suffering from nervous breakdown.

Leslie Macdonnell, director of Fosters agency, on five day Continental jaunt, covering Oslo, Stockholm and Copenhagen. Goes to lineup acts there for the summer.

Kirkwood and Goodman, who opened at Embassy Club Oct. 3, will be the last American act booked at this nitery before Xmas. Spot in future will concentrate on English and Continental acts.

Paul Adams, who sailed to New York last Saturday (6) to join his actress wife, Zena Marshall, plans to study dance orchestra presentation there. Adams' combo remains at the Milroy during his four-week absence.

Agent Harry Lowe leaves for New York Oct. 16 to be away four weeks looking for acts for vaudeville and niteries. Takes with him Toni Praxmar's Tyrolean singers and dancers from Ritzbuhl, Tyrol, Austria.

The reorganized Ballet Russe opened a provincial tour at Wimbledon Theatre, Oct. 1, under the aegis of George Kiriza, with V. Grigorieff as general administrator. Company is headed by Nina Stroganova, Inge Sand, Joan Tucker, Dora Vassilovsky and Vladimir Dokoudovsky.

Deep River Boys off to Germany Oct. 28 to do four concerts for the American Forces. Will feature English impressionist Beryl Orde, who was with the Bob Hope unit when he entertained the American Forces in Germany last summer. Act and their manager, Ed. Kirkeby, sail for America Oct. 31 from Cherbourg.

## Australia

By Eric Corrick

Diana Barrymore here for nightclub date at Celebrity club in Sydney.

Leslie Baker, secretary and director of Kaling, London, here on quick biz trip.

"The Moon Is Blue" looks okay for solid run at Comedy, Melbourne, for Williamson.

Ralph Doyle, RKO topper for this territory, will hold top sales session here early November.

"Ice Follies" headed for record year in Sydney at Tivoli under the David N. Martin management.

Horrie Nagel and Irving Cook, attached to Greater Union, due back from U.S. looksee shortly.

Paul Grinwis and Miro Zloch head the Borovansky Ballet due to tour New Zealand for Williamson.

"Kiss Me, Kate" is slated for Aussie production early in 1952. Debut will be in Melbourne for Williamson.

20th-Fox in association with the Hoyts' circuit will preview "Kangaroo" in key Aussie spots Nov. 7 in Red Cross benefit.

Paramount has set "Samson and Delilah" in Sydney and Brisbane via Dan Carroll. Pic will play at usual admission scale.

Alceo Galliera and Fernando Previtali here to conduct orches-

tral concerts for the Australian Broadcasting Commission.

Jim Gerald and Fred Murray are the top comics in "Ladies Night in Turkish Bath," due for Sydney preem at Empire.

## Cleveland

By Glenn C. Pullen

Al Hibbler into Skybar Club for seven days, replacing Billie Holiday.

Wade Park Manor resuming weekend dances with Johnny Taylor's orch.

Champ Butler packing Moe's Main Street Club on first vocal date here.

First half of 19-day run of "Ice-Capades," at Arena clocking socky attendance.

John Derek and Donna Reed in town for personals to push Palace's "Saturday's Hero."

Max Wittman reopened his Academy Theatre with "Anna Lucasta," running a month.

Bas Sheba and comedy duo of Rex Dale & Lou Thomas at Alhambra Tavern for fortnight.

Benno Frank doing streamlined edition of "Three Men on a Horse" in kicking off Play House season.

Abe Kramer, chief barker of Variety Club, set deal for new headquarters at downtown Hotel Carter.

Five "Honey Dreamers" topping Statler's first autumn show, which also brought Sammy Watkins' unit back to bandstand.

Tony Charles, formerly George Duffy's first violinist and arranger, joined Stan Kenton's pop concert troupe for tour here Oct. 13.

## Portland, Ore.

By Ray Feves

El Rancho opened for the fall season.

Entertainment biz has been good in this area.

Eddie Garr opened at Amato's Supper Club.

Guild and Music Box Theatres started facelifting.

Isabel Brooks and Dave Wright in at the Oswego Lodge.

Eddie Garr in at Amato's Supper Club for two weeks.

"Tales of Hoffmann" due at the Guild this week; house scaled at \$2.40.

Jack Lawler resigns as manager of Clover Club in an unexpected move.

Movie biz great here "David and Bathsheba" opened last week at advanced prices.

The Danatational Hightowers in at Clover Club for two weeks. Ditto Charley Chaney.

Norman Anderson and Johnny Walker have joined forces to form the Anderson-Walker Theatrical Agency.

Mario Lanza bought a ranch on the Rogue River in southern Oregon and will neighbor with Ginger Rogers, et al.

Jack O'Brian, United Artists salesman, set to produce the annual Shrine "Show of Shows" at Mayfair Theatre.

## Ottawa

Carmen Cavallero-orch. drawing capacity at Gaiety Club.

Sadler's Wells Theatre Ballet in to Capitol for one-nit Oct. 8.

Shep Fields' orch. holding Standishall bandstand this week.

Jinx Falkenburg & Tex McCrary at local air force show in Auditorium.

Norman Granz's "Jazz at the Philharmonic" packed Coliseum Thursday (4).

"Mister Roberts," with Tod Andrews, heading for Capitol stage for two nights, Oct. 13-16.

Duke Ellington orch. Nat "King" Cole trio and Sarah Vaughan package booked into Auditorium Oct. 8.

Benny Goodman skedded for solo shot with Ottawa Philharmonic in mid-November.

Cinema de Paris temporarily off all-French-pic policy with current booking, "Girl from the Marshes," Italian with English titles.

Canadian Repertory Theatre followed "Heaven Can Wait" with George S. Kaufman's "Butter and Egg Man" (Broadway, 1925) to okay biz.

## Washington

By Florence S. Lowe

Spike Jones in for a one-nighter at National Guard Armory last Friday (3).

Party-preview of "Place in the Sun" (Paris) tossed by Trans-Lux manager Vincent Iorio.

Barbara Payton (Mrs. Franchot Tone) due in at week's end to tubthump for "Drums of the Deep South."

Ezio Pinza, in town to sing at dedication ceremonies officially accepting gift of two gold statues from Italy, also highlighted kick-off luncheon for National Symphony drive.

## Hollywood

Leo Carrillo planed to Chicago. Barbara Bates parted with her tonsils.

Kathryn Grayson divorced Johnny Johnston.

Eddie Cantor vacationing in Palm Springs.

Clark Gable filed suit for divorce in Las Vegas.

Frank Fontaine in town for huddles with George Jessel.

Johnny Stewart back in town after a jaunt to Scotland.

Mrs. William Saroyan filed suit for separate maintenance.

Hattie-McDaniel out of hospital but still under nurse's care.

Jack McConaghy suffered a ruptured appendix on the Warner lot.

Ava Gardner returned to hospital after an interrupted checkup.

Jack Wather and Bonita Granville in town after tour of Europe.

June Allyson's flu attack delayed start of Metro's "Dr. Emily" for a week.

Judy Canova vacationing in Apple Valley before resuming film work.

Hank Mann reported in serious condition, requiring blood transfusions.

Edward and William Nassour in town after United Artists huddles in N. Y.

Margaret Ettinger has three broken ribs, the result of an auto collision.

Pierre Cressoy checked in at Paramount after making two films in Paris.

Richard Boone left for Argentina to appear in "Way of a Gaucho."

David Wear resigned from William Morris Agency's literary department.

Robert Salter in town to gander new product for United Detroit Theatres.

Leo McCarey leaves for Europe in December, intent on making a pic there.

Julian Harmon to Washington for research on a Marine Corps training film.

Bob Hill going out ahead of Bob Hope's forthcoming personal appearance tour.

Ginny Simms, Jane Nigh, and Tom Drake to Phoenix for opening of "Disc Jockey."

Chi columnist Irv Kupcinet in town to round up talent for his Harvest Moon Festival.

George Breakston and C. Ray Stahl returned from Japan where they filmed "Geisha Girl."

Roy Rogers left for Chicago by rail while his horse Trigger took a plane to Battle Creek, Mich.

J. E. Brulstour, Inc., tossed luncheon for George Gibson to celebrate his 25th year with company.

Al Ybarra taking time off from Republic chores to exhibit his water colors at Pan American Art Galleries, San Antonio.

John Farrow invited to Washington to represent the film industry in a joint civilian orientation program organized by Secretary of Defense Robert Lovett.

Eather Williams, Spencer Tracy, Red Skelton, Gene Kelly, Kathryn Grayson and Van Johnson recorded appeals for the Easter Seal drive for Crippled Children.

## Philadelphia

By Jerry Gaghan

Booking agent George Del Pla is off to Florida, shopping for a nitery.

Charley Barnett is heading a six piece at Ciro's, for his first local visit in two years.

Jack Sterin, Philadelphia Orchestra cellist, was hospitalized on eve of symph's opener (3).

Pearl Bailey made her first local appearance since her European trip, at Club Ebony (8).

Embassy Club launched its new season (3) without a chorus line for the first time in history.

Abe Burrows guested (8) at Green Valley Country Club party for workers in Allied Jewish Appeal.

The "Ice-Capades" opening (17) at Arena will be for benefit of Golden Slipper Square Club's summer camp for underprivileged kids.

Comedian Guy Marks has taken over the Greenwood Inn, Merchantville, N. J. The opener yesterday (Tues.) launched it on a full-week show policy.

The Junior Chamber of Commerce, which has sponsored "Miss Greater Philadelphia" the last two years in the Miss America Pageant at Atlantic City, has dropped the franchise.

The Clovers, lead act at the Earle, missed the first three shows at the house as the result of a booking mixup. They dressed on the train from Washington and rushed by cab to the theatre just in time to make the last evening show.



# OBITUARIES

## MAMIE LEMLEIN

Mamie Lemlein, longtime theatre ticket specialist, died in New York, Oct. 7. At the time of her death, she was an executive with the Theatre Party Bureau, N. Y. For many years before that she was a staffer at Leblang's, pioneer Broadway theatre ticket organization, and through that association came to be known to thousands in and out of show biz.

Her husband, Philip, who survives, was for a number of years conductor of the pit band at the old Hippodrome, N. Y.

## FRANK MENCHES

Frank Menches, 86, who with his late brother, Charles, built the Liberty Theatre, Akron, O., died in that city Oct. 4. He was credited with the invention of the hamburger sandwich in 1892. He and his brother were in the concession business for 40 years. They came to Akron in 1897 and opened the old Summit Lake Park. The Liberty Theatre was opened after World War I, with deceased retiring from the theatre business in 1948.

A son and two daughters survive.

## SUZANNE ROCAMORA

Mrs. Suzanne Rocamora (Pfeiffer), 71, former musical comedy actress and cabaret singer, died in New York Oct. 5. She was leading lady for Nat Wills in "Son of Rest" and retired from the stage after her marriage in 1919. Previously she had sung in New York at Churchill's Restaurant, the Cafe des Beaux Arts and the Hotel Martinique. She also appeared in vaude.

Her husband survives.

## FRANK GREY

Frank Grey, 67, composer, died of a heart attack in Beverly Hills, Cal., Oct. 3. Grey penned three musical comedies, "Sue Dear," "Matinee Girl" and "Happy."

His songs included "Ten of Harvard," "Mammy Dear," "Give Me One Rose To Remember," "At Eventime," "Little Bluebird of My Heart" and "Dear Eyes." He also produced and conducted the "Celebrity Supper Dances" at various hotels and at one time headed a music publishing firm.

## DAVID R. KOMM

David M. Komm, 47, part owner of the Brentwood Theatre, near St. Louis, died Sept. 30, apparently from heart disease, as he was entering a St. Louis country club where he was to have watched the finals of the St. Louis Open Golf tourney. Dr. Cary Middlecoff, a dentist, who later won the tourney, was one of several who administered first-aid without success.

His wife, two brothers and a sister survive.

## BERNARD L. GROSSMAN

Bernard L. (Bernie) Grossman, 66, motion picture songwriter, died in Hollywood Oct. 2. Among his songs and special material were "That Barcarolle Tune," "When The Parson Hands the Wedding Band for Me to Mandy Lee," "There's Something About You Makes Me Love You," "Linger Longer Letty," and "There's A Service Flag Flying At Our House."

Three sisters survive.

## REUBEN GUSKIN

Reuben Guskis, 64, manager of the Hebrew Actors Union, died in New York, Oct. 4. As manager of the HAU since 1919, Guskis exerted a great influence in the Yiddish theatre and was responsible for improving the working status of actors in his sphere. He was a vice-president of the Associated Actors and Artists of America.

Surviving are his wife, two daughters and a son.

## MARGO LEE

Margo Lee, radio-TV and film actress, died Oct. 8 in Los Angeles after a two month's illness. Known principally as a comedienne, she had appeared on the Bob Hope, Eddie Cantor and Milton Berle shows, among others. She also had a role in the picture, "So Young, So Bad."

Surviving are her parents and a sister.

## MRS. NAZERA ZEGIOB

Mrs. Nazera Zegio, 54, who owned and operated three theatres in Lorain, O., and one in nearby Vermilion, died in Lorain Oct. 4. She entered the exhib business after her husband, George, died in 1926. At that time they owned the four houses in Lorain. She closed two, and later acquired two others.

Surviving are a son, Elias, as-

sociated in the theatre business in Lorain, another son and two daughters.

## NAT LUND

Nat Lund, 33, former drama reporter on the Seattle Times, was killed in an auto accident in Adams County, Wash., Oct. 3. Lund had been with the Times for 10 years, most of them in the drama department, but had been a general assignment reporter for the past year.

Survived by mother, sister and brother.

## HARRY DUNCAN

Harry Duncan & Holt, 74, died at his home in Bayside, L. I., Oct. 3. He did a blackface comedy act for many years and was a top club entertainer. For the past 10 years he worked at McAlroy's Cafe in Bayside. His wife Vi Barratt, who was part of the English acrobatic sister act, of Black & White (Cecil Lazar), survives, also a married son and daughter.

## DR. ANTON PHILLIPS

Dr. Anton Phillips, 77, former proxy of the Phillips Bulb & Radio Works, died in Eindhoven, the Netherlands, Oct. 7.

The company, which was founded by his brother Gerald, entered the radio field in 1924 and it was considered second only to Radio Corp. of America as an exporter of radio equipment. Dr. Phillips retired from his post last May.

## MRS. JULIA V. BAILEY

Mrs. Julia Vanderheyden Bailey, 77, operator of one of the first nickelodeon houses in New Jersey, died Oct. 8 in Jersey City.

With her first husband, the late Francis Vanderheyden, she opened the Hippodrome Theatre, Hoboken, in 1897, and later the Hipp Theatre in Jersey City. Survived by a son and a brother.

## GILBERT B. J. FRAWLEY

Gilbert B. J. Frawley, 65, former exec of Paramount Pictures Corp. and former proxy of the New York Athletic Club, died Oct. 5 in Yonkers, N. Y. Frawley had been with Par for 27 years as liaison between production and sales. He retired in 1945.

Surviving are his daughter, two sisters, a brother and two grandchildren.

## GENEVIEVE BELL

Genevieve Bell, 56, character actress, died Oct. 3 in Los Angeles after an operation. Starting before World War I, she was one of the early Hollywood film players.

Miss Bell worked for Jesse Lasky, Cecil B. DeMille and other producers in the silent days, continuing until her final illness.

## PAUL KRING

Paul Kring, 52, Richmond, Ind., music store owner for 20 years, died in that city Sept. 30. He once played with the Sousa band, and for five years worked in vaudeville with his wife. He was director of the American Legion band in Richmond.

Wife, mother, and three sisters survive.

## PHILIP J. MARGET

Philip J. Marget, 70, veteran film exhibitor and w.k. philanthropist, died in Boston Oct. 2 after an operation. Long identified with the motion picture industry, at the time of his death he operated the Strand, Chelsea and the Bellevue, Central Falls, R. I.

Survived by three daughters.

## GINA HAASE

Gina Haase, 72, German-born actress, died in St. Louis Sept. 29 of a cerebral hemorrhage. After a stage career in Germany Mrs. Haase came to the U. S. as a young woman. She appeared with German-language and little theatre groups.

Two sons survive.

## GUS M. BARTRAM

Gus M. Bartram, 61, former vaude performer, died in Traverse City, Mich., Oct. 7.

Bartram toured the vaude circuits as a tenor and instrumentalist. For the last 14 years he had managed a theatre in Traverse City.

## REGAN HUGHSTON

Regan Hughston, 76, former actor, died Oct. 3 in Siasconset, Mass. He had appeared under the management of David Belasco.

Surviving are his wife and three stepdaughters.

## Henriette Moret

Henriette Moret, 75, actress, died in Paris, Oct. 5. She was a comedienne at the Odeon Theatre,

Paris, and had also been a member of the Theatre Michel company in St. Petersburg before the end of the Czarist regime.

Oscar Lugnbuhl, 57, for many years a viola player in the old Toledo Philharmonic Orchestra, died of a heart ailment Oct. 4 in Toledo. Wife, son, and two daughters survive.

Egisto Tongo, 79, conductor of Denmark's Royal Opera Orchestra in Copenhagen, died in that city Oct. 5. He conducted at the Met Opera, N. Y., during the 1900-10 season.

Julius F. Smith, 83, pioneer film exhibitor, died Oct. 1 in Pasadena, Cal. In the early days of motion pictures he operated houses in Tonopah and San Francisco.

W. W. McNair, 64, veteran East Texas theatre owner-operator, died in Naples, Tex., Sept. 27. He was co-owner of theatres in Dalingersfield, Hughes Springs and Naples.

Howard W. Cheney, 47, Coast manager of the Erwin Wasey ad agency, died Oct. 3 in Los Angeles, after a heart attack.

Father, 71, of Nat Karson, scenic artist and producer of the Empire London, shows, died in New York Oct. 2 of a thrombosis.

Edward M. Tracht, 50, motion picture projectionist, died Oct. 6 in Camden, N. J.

Son, 24, of Herbert Lynn vaudeviary agent, died Sept. 29 in New York.

Susan May Holton, 76, radio scripter and author of books for children, died in New York Oct. 6.

John H. Twombly, 48, orch leader, died in Bridgewater, N. H., Sept. 29.

## BIRTHS

Mr. and Mrs. Tyrone Power, daughter, Hollywood, Oct. 2. Parents are screen players (Linda Christians).

Mr. and Mrs. Billy Verson, son, Burbank, Cal., Sept. 30. Father is a screen actor.

Mr. and Mrs. John D. Harris, son, Pittsburgh, Oct. 4. Father manages the Denis Theatre there for the Harris circuit.

Mr. and Mrs. Johnny Corday, son, Pittsburgh, Oct. 1. Father's a nitery singer.

Mr. and Mrs. Ed Traggesser, son, Pittsburgh, Oct. 2. Father's on KQV staff there.

Mr. and Mrs. Charles H. Underwood, son, Uniontown, Pa., Sept. 30. Father's program director of WMBH there.

Mr. and Mrs. Bob Copper, son, Cleveland, Sept. 25. Parents are singers.

Mr. and Mrs. Robert Bollen, daughter, Pittsburgh, Sept. 18. Father's a production assistant at WDTV there.

Mr. and Mrs. Marcel Pagnol, daughter, Monaco, on the Riviera, Oct. 2. Mother is actress Jacqueline Bouvier; father is playwright and film producer.

Mr. and Mrs. Allan Herschell, son, Santa Monica, Cal., Oct. 2. Father is a publicist, grandfather is Jean Herschell.

Mr. and Mrs. Carlton H. Weaver, Jr., daughter, San Antonio, recently. Father is manager of the Hi-Park Drive-In, San Antonio, and son of C. H. Weaver, branch manager of Paramount Pictures, Oklahoma City.

Mr. and Mrs. Leon Breiden, daughter, Fort Worth, Oct. 2. Father is orch leader there.

Mr. and Mrs. Bert Briller, daughter (their first), N. Y., Oct. 8. Father is a VARIETY staffer; mother is House & Garden staffer.

Mr. and Mrs. Alan Ward, son, Oct. 1, Doylestown, Pa. Father is VARIETY correspondent in New Hope, Pa.

Mr. and Mrs. Werner Trapp, son, Sept. 29, Burlington Vt. Father is baritone member of Trapp Family Singers.

## Weavers

Continued from page 1

of the Town" TV salute to Oscar Hammerstein 2d. Miss Horne, who was then at the Riviera, Ft. Lee, N. J., worked the Sullivan show nonetheless.

The Weavers had been cancelled out of the Ohio State past summer because of similar protests.

Question of whether the act will be paid under terms of the contract is still to be resolved. Weavers were set under an American Federation of Musicians paper because Pete Seeger, arranger for the group, who is alleged in the protests to have leftist leanings, handles a banjo.

# Paris' New Season Entries

Continued from page 2

be interested in a few well-frozen words on how the Paris theatrical season has started. We went up there for a few days in between Farouk's banquets and we noted the following:

Any Broadway critic who laments the beginning of every new show biz season with the thought that each first play seems to get worse as the years go by, should be forcibly bound and gagged (we could stop there) and made to sit through a little gem that has just opened the Paris season. This is called "Nausicaa du Mackenzie" and before your family newspaper readers' thoughts run away with them the literal translation of it is "Nausicaa of the Mackenzie" and if you're still no further ahead than we were when we left the theatre, we might tell you that Nausicaa was a Greek nymph who played ball with Ulysses, the Mackenzie is a river in Canada, and if you now hear echoes of Mary Ellis singing "Indian Love Call" you got more imagination than the authors of the play. The plot has to do with a French lad who gets lost in the forest, is found by an Indian girl, and tepees up with her until she discovers she is deceiving him with one of the local half-bucks. The entire thing was done on a stage half the size of the Bijou, N. Y., and there is absolutely nothing like a tiny stage to indicate the majestic massiveness of the Canadian woods. All the lighting tricks in the world can't convince anyone that anybody can be lost on a stage about 10 feet square nor that when Nausicaa starts deceiving her husband six inches away from where he's pacing up and down waiting for her, he could possibly be aware that something is making the sides of his temper heave as if all three Peters sisters were wrestling underneath. We left well before the end of the play, having decided that Nausicaa was one of the forest's prime evils.

## Holdovers

As for the rest of the theatre, it's pretty much as it was before the summer vacations—the Sartre play, "Le Diable et le Bon Dieu" is still capable of making people furious because guess—who got second billing. Our own opinion of same is that it's a combination of a dirty little boy writing 4-letter words on the back fence and a slightly drunken highschool pageant staged in upper Michigan. It has two magnificent performances from Pierre Brasseur, in a performance that must have more sides than one actor playing both parts in the Corsican Brothers, and Jean Vilard who plays the monk to Brasseur's evilbodor. The entire piece should live longer as a tribute to the late Louis Jouvet's magnificent staging than to Sartre's word-marathoning. Speaking of Jouvet—Paris show biz has had the usual "three deaths in a row" superstition with a vengeance. Jouvet, Maria Montez and Ludmilla Pitoeff all within about a month of each other. Oddly enough, oddly enough for Americans at least, it is the least-known of these who seems to have occasioned the most sincere mourning. This is not to say that Jouvet will not be missed, nor that there was anything phoney or staged about some of the antics at the Montez rites. But where Montez was always a highly beautiful, glamorous symbol, where Jouvet already seemed to have attained immortality before his death, people seem to miss Ludmilla Pitoeff with a grief that is almost family-like in its personal touch.

## Genuine Faves

We were about the only two Americans who seemed to know anything of her at all—we had seen her in her last New York appearance, "The House in Paris" a rather strange, odd play that if memories serve, lasted about a week. But to Parisians, who have been seeing her steadily since shortly after World War I, she and her husband, George, deceased in '39, were the first and only French-speaking actors to give Paris audiences Ibsen, Shaw, Strindberg, etc. They might be best likened to those touring couple in repertory when stock in the U. S. was at its height—people like Ann Harding and Harry Bannister, who were famous in Pittsburgh long before they ever became well known elsewhere. Perhaps the best example of the respect Paris audiences felt for the Pitoeffs is found in an ar-

ticle by Jean Anouilh in a weekly literary journal right after she died—a remembrance written by a man who had never met her, and sent her on the stage only once some years ago.

As for the local cinema, French critics are preening themselves on the excellent showing local product made at the Venice Film Festival. They refer particularly to "Journal d'un Cure de Campagne" ("Diary of a Country Priest"), "La Nuit Est Mon Royaume" ("Night Is My Kingdom"), "Barbe-Bleue" ("Bluebeard"), and "Les Mains Sales" ("Dirty Hands"), done on Broadway, with Charles Boyer, as "Red Gloves." Purely personal opinion about them would run about like this: Besides having a juvenile who looks more like Jimmy Durante than anyone since Basil Rathbone, Daniel Gelin, "Les Mains Sales," in script, camera and general overall appearance, looks as if somebody had resurrected D. W. Griffith complete with silent picture technique. The thing is so full of cut-throat symbolism (the maguete talking of how shocking it is that people are starving while stuffing his face at dinner, etc.), so full of wartime starving, Warner Bros. Nazi spy film-stuff that only Errol Flynn is lacking, which may or may not be a good thing for all concerned. Pierre Brasseur gives his customary good performance, but gad! how everybody talks and talks and talks.

## Red Hot 'Bluebeard'

"Barbe-Bleue" is a retelling of the old fairy-tale, with Brasseur again, and Sessile Aubry, who is wonderful in spite of looking, at times, like an over-passionate filly sighting her first stallion. American audiences will probably be lured to it with the usual peekaboo ads and won't be disappointed.

"La Nuit Est Mon Royaume" has one of Jean Gabin's finest tortured-workingman performances. Dealing with a railroad engineer who goes blind in an accident, it's going to find its American chances blurred by the several films already released on treatment of blind vets, etc.

"Journal d'un Cure de Campagne" is sensitive, slow-moving, and the type of thing that will cause American critics to lament that we can't make such a sensitive, slow-moving film in Hollywood.

One film that doesn't seem to have been shown at the Film Festival is something called "Voyage a l'Amerique" ("Trip to America") with Yvonne Printemps and Pierre Fresnay, an amusing, refreshing and charming pie. Nothing spectacular about it in either story or treatment... it concerns a small-town French couple approaching the 50s (the age, not the year), and all about the trip to America that has been planned for so long... and the various things that come up to prevent it. Maybe it's because every French man or woman you meet over here envies you for being an American (that is, for being able to live in America) and wants more than anything to go... whatever reason, it clicks.

Nobody, least of all us, knows when you'll hear from us again... we are now going into monastic seclusion here to get 30,000 words done on what at least two people called the Great American Novel. Who are the two people? Naturally.

Jimmy Carhartt & Nicky Winter.

## MARRIAGES

Mrs. Elise P. McCann in Edward Arnold, Southampton, Conn., Oct. 7. He's a film actor.

Elaine Shumrak to Norm Prescott, Brookline, Mass., Oct. 6. He's program director of WORL, Boston.

Mrs. Frances Koshland and Judge to William B. Hawk, Hollywood, Oct. 3. He's a screenwriter.

Flourance Soubirto to Ray Middleton, New York, Oct. 2. Bride is an actress known professionally as Carolyn May. He's a musical comedy actor.

Jane Locke to Lazaros Cohen, Philadelphia, Sept. 21. Bride is a showgirl.

Geraldine Denny to Norman Lee Danbury, Iowa, Oct. 2. He's orchestra leader who recently took over the Eddy Howard band.

Mildred Boyle to George Perkins, Medford, Mass., Oct. 6. He's travelog narrator associated with Burton Holmes.

Bonnie Goodwin to Robert Wallace, Pittsburgh, Oct. 4. Bride's on the staff of KDKA there.



*Dear Cy:*

DEAN MARTIN · JERRY LEWIS  
C/O HAL WALLIS PRODUCTIONS  
PARAMOUNT STUDIOS  
HOLLYWOOD, CALIF.

Cy Howard  
Hollywood, California

Dear Cy;

We're glad you are writing another original story and screen play for us.

"That's My Boy" has proved that you're our boy because in it you not only gave us great comedy material but roles that were both warm and human.

We're grateful that you are doing another one for us.

Best always,

Dean Martin & Jerry Lewis

*Dean Martin*  
*Jerry Lewis*





